

BANDWAGON

THE JOURNAL OF THE CIRCUS
HISTORICAL SOCIETY, INC.

MARCH - APRIL 2000



BANDWAGON

THE JOURNAL OF THE CIRCUS
HISTORICAL SOCIETY, INC.

Vol. 44, No. 2

MARCH-APRIL 2000

FRED D. PFENING, JR. EDITOR AND PUBLISHER

Fred D. Pfening III, Managing Editor Joseph T. Bradbury, Associate Editor Bandwagon, The Journal of the Circus Historical Society, Inc. (USPS 406-390) (ISSN 0005-4968), is published bi-monthly for \$27.00 per year in the United States; \$32.00 per year outside the United States by the Circus Historical Society, Inc., 1075 West Fifth Ave., Columbus, OH 43212-2691. Periodicals Postage Paid at Columbus, OH. Postmaster: Send address changes to Bandwagon, 1075 West Fifth Ave., Columbus, OH 43212-2691. Editorial, advertising and circulation office is located at 2515 Dorset Rd., Columbus, OH 43221. Phone (614) 294-5361. Advertising rates are: Full page \$100, half page \$60, quarter page \$35. Minimum ad \$25.

Bandwagon, new membership and subscription rate: \$27 per year in the United States; \$32 per year outside United States. Single copies \$4.00 plus \$2 postage. Please direct all concerns regarding address changes and lack of delivery to the editor. Offices of the Circus Historical Society, Inc. are located at 1075 West Fifth Ave., Columbus, OH 43212.

CIRCUS HISTORICAL SOCIETY, INC. Richard J. Reynolds III, President, 1186 Warrenhall La. N.E., Atlanta, GA 30319. Al Stencell, Vice President, 15 Lark St., Toronto, Ont., Can, M4L-3M5; Dave Price, Secretary-Treasurer, 1954 Old Hickory Blvd., Brentwood, TN 37027-4014.

Trustees: Fred Dahlinger, Jr., 451 Roblee Rd., Baraboo, WI 53913; Robert Kitchen, 29 Damon St., Fall River, MA 02720; John McConnell, 1 Skyline Dr., Morristown, NJ 07960; Fred D. Pfening, Jr., 2515 Dorset Rd., Columbus, OH 43221; Fred D. Pfening III, 1075 W. Fifth Ave., Columbus, OH 43212; Dave Price, 1954 Old Hickory Blvd., Brentwood, TN 37027; John F. Polacsek, 5980 Lannoo, Detroit, MI 48236; Richard J. Reynolds III, 1186 Warrenhall Lane N.E., Atlanta, GA 30319; Al Stencell, 15 Lark St., Toronto, Ontario, Canada M4L-3M5. Trustees Emeritus: Joseph T. Bradbury, Orin C. King, Stuart L. Thayer.

THE FRONT COVER

The front cover of the 1935 Cole Bros. Circus program is shown on this month's cover. It was 10 1/4 by 7 1/2 inches. The show was actually titled Cole Bros.-Clyde Beatty Circus. Pfening Archives.

THE BACK COVER

The final year of Ringling Bros. World's Greatest Shows was 1918. In Days of Old spec was featured. This is the back cover of the courier used in 1918. Pfening Archives.

NEW MEMBERS

George Swartzwelder	4230
10 Yardley Court	
Glen Rock, NJ 07452	
Hal Skinner	4231
1293 Hurlbut Sve.	
Sabastopol, CA 95472	
Arthur A. Brown	4232
1009 Porter Lane	
Normal, IL 61761-4215	
Roxy Engesser Luce	4233
14489 N.W. Hiway 19	
Chiefland, FL 32626	

Aya Miura 4234
#105 2-14-1
Sakura, Mino
Osaka, Japan 562-
0041

REINSTATED
Paul Barner 1134
9255 Doheny Rd.
#3002
Los Angeles, CA
90069

DUES NOTICES

The dues and subscription notices were mailed in April. If your payment is not received by July 1 the July-August Bandwagon will not be mailed.

ADDRESS CHANGES

Bandwagons with wrong addresses are returned at a cost of \$1.65 postage due. Please advise the editor in advance of

your move. These issues can not be replaced at no charge.

BACK ISSUES OF BANDWAGON

1966-Jan.-Feb.
1967-July-Aug., Nov.-Dec.
1968-All but Jan.-Feb.
1969-July-Aug., Sept.-Oct.
1970-All but July-Aug., Sept.-Oct.
1971-All but Mar.-Ap., May-June.
1972-All available.
1973-All but Nov.-Dec.
1974-All but Mar.-Ap., May-June.
1975-All available.
1976-All but Jan.-Feb., Nov.-Dec.
1977-All but Mar.-Ap.
1978-All available.
1979-All but Jan.-Feb.
1980-1986-All available.
1987-All but Nov.-Dec.
1988-1999-All available.

Price is \$4.00 each. Add \$2.00 postage for one issue, \$5.00 for more than one issue. Please select substitutes in case we are out of any of above.

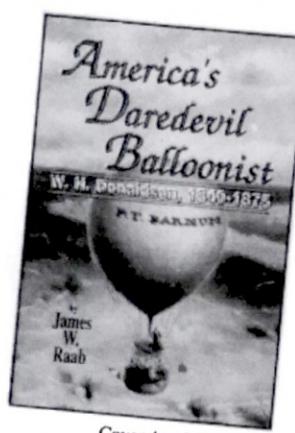
BANDWAGON BACK ISSUES
2515 DORSET RD.
COLUMBUS, OH 43221

AMERICA'S DAREDEVIL BALLOONIST

by James W. Raab

W. H. Donaldson — the "crazy balloonistic" — frightened hundreds of thousands of citizens half out of their wits with his daring antics! His disregard for danger made him the most noted and sought after aeronaut of the period.

— The World's Greatest Aerial Performer — P. T. Barnum's newest attraction . . . and the mystery surrounding his disappearance on his 139th ascention!



Cover Art: Mike Boss

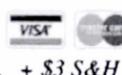
\$27.95 hb \$17.95 pb

Sunflower University Press.

1531 Yuma • Manhattan, Kansas 66502

800-258-1232

www.sunflower-univ-press.org



+ \$3 S&H

She was "fearfully and wonderfully made"...

A story of courage

"Millie-Christine's story endures as a portrait of survival and victory. It is an inspiring look at the determination of human nature to overcome the trials of a cruel society"

—Elizabeth Hudson,
Greensboro News & Record

...and of grace

Born into slavery in the 1850s South, the conjoined infant Millie-Christine was stolen and put on the market for exhibition before reaching one year of age. Her story, in the face of a lifetime of insensitive exhibition and examination in both North America and Europe, is one of endurance, faith, and dignity.



The remarkable journey of *Sister* from slavery to the courts of Europe

JOANNE MARTELL

Millie-Christine
*Fearfully and
Wonderfully Made*
Joanne Martell
\$12.95 paperback
ISBN 0-89587-188-2



ask your favorite bookseller, or contact

JOHN F. BLAIR, PUBLISHER
1406 Plaza Drive, Winston-Salem, NC 27103
1.800.222-9796 • fax 336.768.9194 • www.blairpub.com

NEW CIRCUS BOOK!

TRAINS OF THE CIRCUS 1872-1956

CIRCUS WORLD MUSEUM
presents

TRAINS OF THE CIRCUS 1872-1956



Fred Dahlinger, Jr.

By Fred Dahlinger, Jr. The magic of the circus trains is captured in this delightful new book for children of all ages. Rare behind-the-scenes photographs display the unusual construction and operation of circus trains. Witness animals being loaded and unloaded from trains. Experience life inside the coaches that housed circus personnel. See flamboyant paint schemes, special length railroad cars, and rare builders' photos. Softbound, 128 pgs. 10 1/4" x 8 1/2" ISBN 1-58388-024-0 Aprrox. 120 B&W Photos. Item No 10115R \$29.95 Available 5/1/00

ORDER TOLL FREE 800-289-3504



Overseas 715-381-9755 Fax 715-381-9756



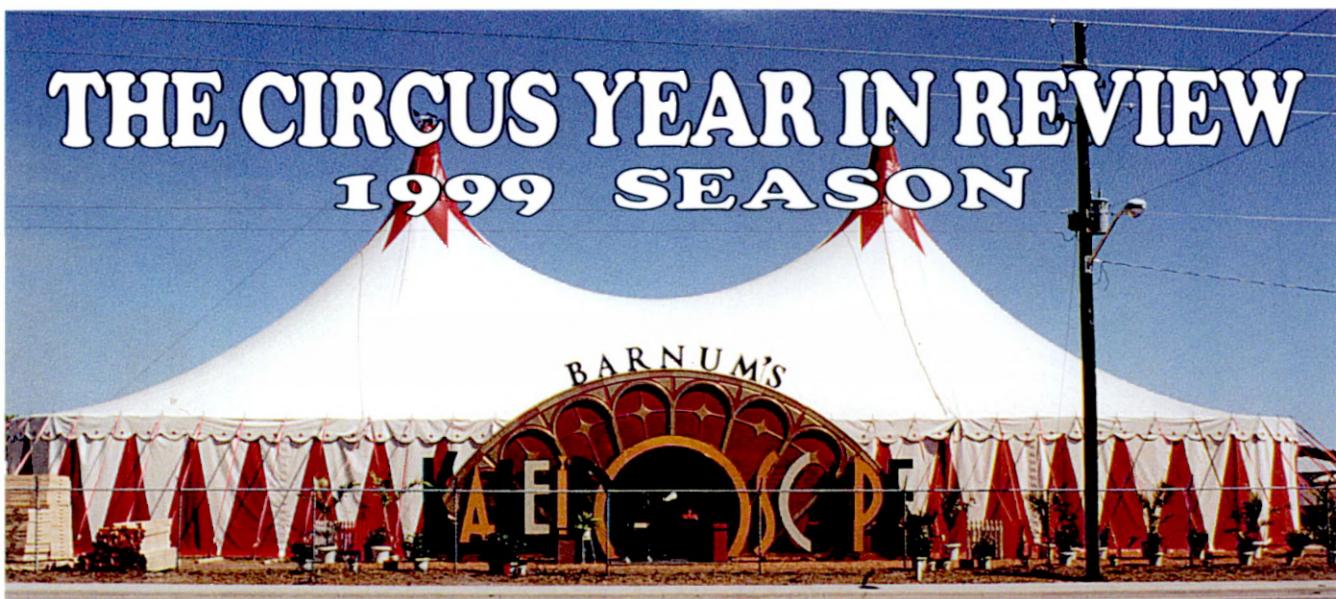
Send orders to:

ICONOGRAFIX, P.O. BOX 446/DEPT. CBW01, HUDSON, WI 54016

'SHIPPING & HANDLING CHARGES are \$3.95 U.S. & Canada, overseas \$8.00. All orders shipped 4th class Bookpost. All foreign orders must pay by Visa or Mastercard. Residents of MN (6.5%) and WI (5.5%) please add your state's sales tax. Prices and availability subject to change.'

Send item numbers:	Order Code: CBW01
Check enclosed for: \$ _____ + Shipping & Handling* \$ _____	
Charge to my: MC _____ Visa _____ Exp. _____	
Account # _____	
Cardholder's Signature _____	
Name _____	
Address _____	
City _____ State _____ Zip _____	

DEALER AND CLUB INQUIRIES INVITED



BY FRED D. PFENING, JR.

The final year of the century saw the stock market go through the roof and unemployment near an all time low. Most American families were riding high with increased disposable income. Gross income of motion pictures set records. Amusement and theme parks did well.

How did circus business fare in this great economy? It was a mixed bag for show owners. Generally those with good marketing programs did okay, but it was also necessary to have efficient and good management.

The circus census changed in 1999. Ricky Wallenda went back to college, thus taking the Great Wallenda Circus off the road. Bob Childress' Hendricks Bros. Circus did not tour in 1999. Childress bought an elephant and planned to tour again in 2000. Allan Bedford's Allen Bros. Circus collapsed in 1999 and the equipment was dispersed. Bedford's wild animal act was sold to D. R. Miller. Dick Garden dropped the Piccadilly title in favor of touring his larger Sterling and Reid Bros. indoors before opening under canvas.

The Feld organization's Barnum's Kaleidoscope, a giant show, was by far the largest new operation. Two obscure little ones, Circus Belle and Weller Bros., were new entries in the tented roster.

The sawdust arena lost two well known circus owners when D. R. Miller and Leonard "Hoxie" Tucker died. Dores Richard Miller, born

August 27, 1916, passed away on September 8 in McCook, Nebraska. Interestingly, he saw his first circus in McCook in the early 1920s. He lost his wife Isla in October 1998.

Miller's father, Obert, organized a circus in the late 1930s. Sons Dores and Kelly were with it. Miller Bros. was the first title, but it later became Al G. Kelly & Miller Bros. The sons grew older and the circus larger. Brother Kelly, who had designed the first canvas spool canvas loader, died in mid-life. Obert retired, leaving D. R. in command. With determination, toughness and a love for circusing, Miller owned a circus longer than any other American showman. He toured a boat show in Canada. He was a licensed pilot, surviving a crash, and had a great affection for elephants. At one time he owned fifty of them, most touring with his circus, others leased to other shows. He did as much or more than anyone else to extend the era of the tented circus. He represented the same initiative and enterprise that characterized early leaders in the circus business.

He was a leading citizen of Hugo, Oklahoma. A firm believer in education, he kicked off the Hugo School Foundation with a donation of \$100,000. He founded the Endangered Ark Foundation for the preservation and procreation of endangered animals and set up the non-profit Showmen's Rest Trust Fund to ensure a final resting place for circus

The Kaleidoscope entrance in Sarasota. Fred Pfening photo.

personnel at Hugo's Mt. Olivet Cemetery.

Miller's funeral was held in Hugo on November 17. Circus folk came from across the country to pay their respects to the grand old man of the high-grass circus. Miller had planned it as an event that would be remembered. The local schools and a number of businesses were closed for the day. The Kelly-Miller big top and marquee were erected on the Hugo fairgrounds for the service. It was estimated that 1,300 people jammed the tent. A floral display depicting a four foot circus wagon wheel with a broken spoke sent by the Feld organization was among the flowers.

With Miller's red and gold open casket resting on two elephant tubs the service began at 10:00 a.m. with Reverend Steve Goughnour officiating. Kevin Murray, a great-nephew of Miller's, delivered the eulogy which drew chuckles from the circus-savvy audience.

David Rawls and Miller's grand daughter Kristin also spoke at the service. Pallbearers were Allan Hill, John Davenport, Richard Garden, John Walker, Jr., David Rawls and Red Johnson. Circus music was played by a band led by Charles Schlarbaum.

After the ceremony the casket was placed in a 127 year old antique horse-drawn hearse for the five mile trip to Showman's Rest. Cindi

Cavallini led the procession on horse back. The band rode in the horse drawn Sig Sautelle bandwagon sent from the Circus Hall of Fame in Peru, Indiana. Elephant Susie carried the floral spray from the casket. Camels, horses and more elephants were a part of the march. After the cemetery service all attending were driven to the nearby Indian Culture Center for a reception.

Leonard Basil Tucker, born August 7, 1910, died in Orlando, Florida on September 17. He left home at age 15 to join the Redpath Chautauqua as a prop boy. The following year he went to the Heffner's under-canvas stock company. He stayed with the show for twelve years, winding up as canvas boss. After a short stint with the Gene Austin tent show he formed his own country music tent show.

In 1943 the Hoxie Bros. Circus was formed. The show grew to be one of the larger tented circuses and was noted for its purple trucks. He took out a second unit called Lewis Bros. and later toured a larger second show called Hoxie's Great American Circus. The last season for the Hoxie show was 1983. It was later sold to Allan Hill. Tucker was proud to say he never presented any off-color performance in his tent.

One of most striking trends the season was the invasion of Russian acts on numerous American circuses, large and small. With the demise of communism in the former iron curtain countries, state sponsored circuses no longer provided work for the large number of performers trained in circus schools. Spreading throughout the world, many found their way to the United States. Nearly every American circus had a Russian act. Strap acts were common along with aerial cradle and perch acts. It appeared there were as many Russian troupes as Mexican.

Another surprise was the number of circuses using European style one ring big tops. Big Apple, Circus Sarasota, Hanneford, Vargas, Tarzan Zerbini, UniverSoul, Cirque du Soleil, Peru's Hall of Fame Circus, Chimera, Kelly-Miller, Circus Flora and Circus Smirkus all used the old country style big tops. Vargas and UniverSoul opened with new tents in the spring. Beatty-Cole's innovative tent was copied on a much smaller



Dores Richard Miller. Fred Pfening photo.

scale by Walker Bros. Staying with tradition, Dick Garden bought a new bale-ring big top near the end of the Sterling and Reid Bros.' season.

The circus season was ablaze on the exploding internet. The largest presence was Ringling-Barnum. The show stopped publishing route cards after 1999; the 2000 route was available on the internet. Other circuses with home pages were the Hanneford Family Circus, Culpepper and Merriweather, Kelly-Miller, Carson & Barnes, Circus Chimera, Big Apple, Hamid Circus Royale, Circus Flora, Cirque Ingenieux, Circus Oz, Wenatchee YMCA Circus, FSU Flying High Circus, Circus With A Purpose, Gamma Phi, Cirque du Soleil, Roberts Bros., Garden Bros., and Sterling & Reid Bros. The Circus World Museum, the Circus Fans Association and the Circus Model Builders also had home pages. By far the largest circus-related web site was People For The Ethical Treatment of Animals with eight extensive sites, one for the circus. On October 28 PETA listed

a large number of articles published in the news media. A web site listed the routes of Ringling-Barnum, Big Apple, Carson & Barnes, Circus Vargas, Beatty-Cole and the UniverSoul. A site headed "factsheets" listed shows that had

been cited by the Department of Agriculture for alleged animal abuse. Most of the references were prior to the 1999 season. The amount of PETA material on the internet represented an enormous expense for the organization. However, the site apparently swelled contributions to the group.

In April the United States Department of Agriculture again filed charges of Animal Welfare Act violations against Beatty-Cole citing signs of elephants being abused with sharp metal bullhooks. In August the Monmouth County (New Jersey) Animal Society for the Prevention of Cruelty charged the show with overloading and overworking the elephant Helen.

The National Animal Interest Alliance in Oregon, another circus trouble-maker, began pressing the U. S. Senate to look into animal rights. Animal rights promoters were successful in getting the Redmond, Washington city council to pass an ordinance banning circuses from that city. None had played there in over two years.

The most serious concern for circuses was a bill to ban elephants from traveling circuses. Sam Farr, a representative from Carmel, California, introduced the bill in congress on July 14. In a press release Farr stated: "Since 1983, at least 12 people have been killed by captive elephants performing in circuses and elephant ride exhibits. More than 70 others have been seriously injured, including at least 50 members of the general public." These numbers were huge exaggerations.

In late July George A. Hamid, Jr. urged all members of the Circus Producers Association to contact

The Great Sarasota Circus big top in January 1999. Arnold Brito photo.



their representatives in congress about opposing the national ban. Circus Fans Association President Charlotte McWilliams wrote members of that organization, asking they contact their congressman to protest legislation banning elephants on circuses.

PETA members, goaded by the national organization, prompted humane societies across the country to make surprise inspections of circuses. The Greenhill, Oregon, society and a state inspector made an unannounced visit to Circus Gatti, but found no mistreatment as charged by three anonymous callers.

In March, during the Ringling-Barnum stand in the nation's capital, two animal righters, representing a group called Compassion Over Killing, parked a car on an access road to the Washington D.C. Armory and handcuffed themselves to the car. They were arrested and given a 45 day suspended sentence and fined \$150.

Don Horowitz, a one man counter-protest, was very effective in challenging the busybody animal activists pestering the Beatty-Cole show on Long Island. Carrying a sandwich board stating "circus animals live longer in captivity than in the wild," he entered the opposition's picket line. During the year he spoke at town board meetings on the care given circus animals.

A bomb threat prompted the Beatty-Cole show to clear 1,300 people from the big top while an inspection was made in Lancaster, Pennsylvania on May 22. Animal rights activists had called 911 after an afternoon performance had started. The call was traced to a phone booth. Meanwhile PETA sympathizers staged a peaceful protest across the street from the circus lot.

Things began to turn around in September when the Senate and House started working out details on a tough crime bill. Senator Orin Hatch introduced language to increase the penalties under the Animal Enterprise Terrorism Act to address attacks on business and



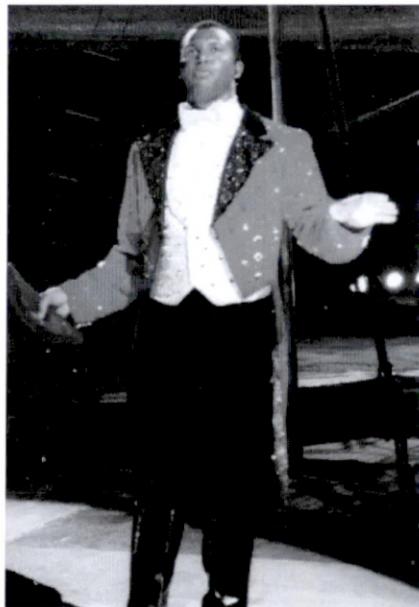
Ringling-Barnum Three Ring Adventure in the Meadowlands. Paul C. Gutheil photo.

research facilities. He later said that it would include circuses. The burning of tractors owned by the Big Apple Circus in New Jersey was an example of animal rights terrorism

Circus fans, together with Ringling-Barnum officials, headed off plans to ban circuses with exotic animals from Seattle, Washington. When the ban was finally voted on by the city council in February 2000 it was defeated.

The 129th edition of Ringling Bros. and Barnum & Bailey red unit opened on Christmas night, 1998, in

Jonathan Lee Iverson, new Ringling-Barnum ringmaster. Denny Childers photo.



the winter quarters at the Florida State Fair grounds in Tampa. In a change of the usual route the show played Lakeland for three days before going to St. Petersburg from January 6 to 10.

Roy Wells, coming from Kelly-Miller, was the new boss elephant man. His wife Cindy, an attractive addition to the cast, presented a liberty horse act and elephants. Catherine Hanneford with her liberty horses was new to the show.

The Three Ring Adventure pre-show audience-participation program was again used, allowing the public to mix with performers and try their hand at circus tricks and putting on costumes.

For the first time in its history the big one was introduced by an African-American, Jonathan Lee Iverson, who was selected because of his outstanding baritone voice. The twenty-two year old adapted to the role well, although his voice was delicate and he was unable to work on occasion, requiring Catherine Hanneford to fill the role, which she did in a very professional manner. A Carillo high wire act returned to the show, this time with second generation Pedro Carillo, Jr., wife Taliana and Luis Posse working above a cage of tigers. Mark David, a native of Baraboo, Wisconsin, presented a thrilling single trapeze act. The Valadimirovi Sisters double web act, with foot to foot catches, was another thriller. Mark Gebel continued the family tradition with tigers and elephants.

The Living Carousel with a variety of animals was one of the most ambitious specs in recent years. Shemsheeva presented an act with birds and house cats. Carlos Svenson brought comedy to the performance with his horse and buggy and riding ostrich numbers. John Pierre Theron dove to an air bag while on fire. The most outstanding act was the Wuhan Flyers from China. The large troupe, working at multi-levels, at times reminded the audience of the Flying Cranes. With four or five performers

in the air at the same time, the act was one of the finest aerial acts seen in years.

The red show added four cars and traveled on 56 cars, the largest Ringling-Barnum train since going indoors. The show moved north through Alabama, South Carolina and Tennessee. The train moved 424 miles from Hampton, Virginia to East Rutherford, New Jersey on March 16. It then went across the river to Uniondale to play the Nassau arena. It opened in Madison Square Garden in late March to complete the trio of New York area dates. The printed program included an interactive CD raising the price to \$10.

Philadelphia followed from April 14 to 25. The show then jumped 428 miles to Providence, Rhode Island. Traditional New England dates followed before playing up-state New York and then Hershey, Pennsylvania. A 756 mile run took the show to Lexington, Kentucky followed by a 1,110 mile run to Austin, Texas. Another 998 miles placed the red unit in Phoenix, June 23 to July 4. Another 656 mile run took the show to Bakersfield, California. The circus remained in California through August. It was in Indianapolis from September 15 to 19.

The red unit again headed west, playing Salt Lake City September 29 to October 4, followed by Denver. The longest jump of the season, 1,439 miles, took the show to Cleveland from Denver.

The Rosemont arena in north Chicago was played November 3 to 14 and the downtown United Center from 16 to 28. The show closed in New Orleans on December 5. Forty-four cities were played in twenty states. The train traveled 14,965 miles.

The Ringling-Barnum blue unit laid over in Miami, Florida and opened the 1999 tour in that city on December 26, 1998. The early route took the show through Florida, South Carolina, Georgia and North Carolina. Making a 716 mile jump from Fayetteville, North Carolina, the show was in Cincinnati, Ohio, March 3-7. It then jumped back east to Baltimore, Maryland and Washington, D. C. Making long rail moves,



Kenneth Feld, king of the American Circus. Photo courtesy of Feld Entertainment.

it played West Virginia, Tennessee, Oklahoma, Texas, Illinois and Indiana.

The performance included the Ayala sisters, hair hang; Raul Rodrigues with sheep dogs; Atya Ointsovs' cloud swing; the Torosiant troupe, comedy trampoline; the Kambarov Cossack riders; Quiros on high wire; Mark Myers and Vesta Gueschkova in a double cannon, and Raffo Villa, tiger act.

For the first time in years the big show played Columbus, Ohio, June 2-6 where it was the first circus in the new Schottenstein Center at Ohio State University. The central Ohio stand was a real sleeper, doing three times the business anticipated. This writer found the performance to be at the same sparkling high level as in Madison Square Garden.

For the first time in years the blue show played Ottawa and Toronto. A 1,548 run then took the 53 car train to Houston, July 16 to 25. It was in Colorado Springs, August 18-22 and in Wichita, Kansas, August 26-29. The Greatest Show on Earth then went through Illinois, Missouri, and Indiana. It was in Buffalo, September 30 to October 3. Detroit was played October 7 to 10. A long jump took it to Boston, October 15 to 24. Five baby elephants were intro-

duced to the herd in Beantown. The 16,629 mile season closed in St. Louis on November 7.

The 1999 season got off to a fast start in Sarasota, Florida. Dolly Jacobs and Pedro Reis, founders of the National Circus School of Performing Arts, opened Circus Sarasota using the former Moscow Circus big top. The lot was on Fruitville Road just west of I-75. Another big Sarasota event was the January 23 induction of Irvin and Kenneth Feld, William Heyer, Czeslaw Mroczkowski (Charles Moroski), the Flying Palacios and Albert Rix into the Circus Ring of Fame on St. Armand's Circle.

However, the big news was the opening of Barnum's Kaleidoscope. The props were built at the Hagenbeck-Wallace shops in Sarasota. The semi-trailers were built at the Palmetto train recycling facility. The *New York Times* reported on February 9 that Kenneth Feld estimated the show represented an investment of ten million dollars.

Canvas and seating were leased from the Nocks in Switzerland. In addition to the big top, the layout included a reception tent in front and a dressing tent in back. The three tents were white vinyl, trimmed in red. The lot layout was typical of larger European circuses.

Clown David Larible was the feature along with Sylvia Zerbini in the air and with her liberty horses. The tents were set up in a fenced-in lot on Tuttle Avenue next to the fair grounds where rehearsals were held. The February 26 to March 7 performances were to have been given next to the Sarasota Mall at the south edge of the city.

Problems with the seating and the need for additional rehearsals delayed the opening. Plans to move the show to the Sarasota Mall were dropped. Two performances were given on the Tuttle Avenue location on February 27 and 28. A week later the big top was lowered and quickly re-erected as practice for Eric Jaeger's canvas crew. A problem arose when the European winches burned out. They were replaced and the tent was back in the air on March 9. Two performances were an-

nounced for the following weekend.

Over fifty semi-trailers were used to move the outfit. Like Big Apple and Soleil, contracted trucks were used to move the show. A cookhouse semi-trailer served food to the non-performers in a white dining top. A number of bunkhouse trailers provided sleeping accommodations for the crew.

Originally the next stand was to be in Austin, Texas, however, due to delays in Sarasota the show moved to Irvine, California. On April 9 in Irvine Sylvia Zerbini fell 29 feet from her trapeze. Fortunately, she was caught by a person on the ground. Her acts were dropped from the performance for a week or so.

Moving to Century City, in upscale Los Angeles near Beverly Hills, Kaleidoscope had its formal opening on April 30. Due to a delay in construction of a ticket wagon, four ticket wagons were brought in from the Circus World Museum. Rather than offering a standard printed program a hard cover book filled with color photos and stories about the performers was sold for \$15. The Circus Historical Society convention attended the May 20 evening performance.

Kaleidoscope was reviewed by Chuck Burnes in the May 3 *Circus Report*. It read in part: "So far, we've had an amazing eleven circuses in Southern California since mid-February, most of them are what has now become the commonplace one ring European-style production. I think that's what most of us were expecting of this show, except that we



The Kaleidoscope ticket wagon delivered in Los Angeles. Fred Pfening photo.

knew this was to be far better than anything seen before, including Cirque du Soleil. This, however, is not a Soleil rip-off or a copy-cat show. It's unique and wonderful in its own way as are the various Soleil productions.

"A picture says a thousand words, and a picture [in the newspaper ads] of David Larible and Pipo peeking out between flaps in a circus tent quickly gets across the message: 'a circus is coming to town.'

"Ever since you were a kid, you dreamt of a circus like this. Ringling Bros. invites you to experience our first production under a tent in over 40 years!"

"Escape to the most enchanting, intimate circus of all time: Barnum's Kaleidoscope. Let your spirits soar as you laugh with the Clown of Clowns, David Larible, winner at the International Circus Festival of Monte Carlo. Let yourself be swept away through a kaleidoscope of world-class artists and performances. From the pre-show reception to

The Kaleidoscope lot in Tempe, Arizona. Joe Rettinger photo.



the moment the performers bid you farewell, you'll be mesmerized by the most uplifting show and the most elegant surroundings ever under a tent."

"See the circus the way you only dreamed of—with a live orchestra, velvet seats, and cushioned sofas, all no more than 50 feet from the ring. So step right in and let the circus run away with you. It does sound like a dream, doesn't it? But it's all true. The show is all of the above, and then some. In fact, you'll probably be blown away by the sheer opulence of the entire experience."

"If you arrive during daylight hours, be sure to take your camera. The tent is a sight to behold. Don't, however, even try to take that camera past the turnstile. That's strictly forbidden, flash or no flash!

"Physically, it's a series of three linked-together unique tents with tall spires poking into the sky. Eight semi truckloads of wooden flooring have been set beneath all three tents. The front tent is the reception area, or foyer. The second tent is the performance tent, and the third is for performers, props, etc.

"Surrounding the entire compound is an attractive white picket fence. The front area between the fencing and the tent is completely carpeted with green Astroturf. The front edges contain a series of white turn-of-the-century lampposts with flower baskets, and between them are old-fashioned park benches.

"Across the front of the tent are giant self-standing rear-lighted letters spelling 'Barnum's Kaleido-

scape.' (The name comes from Kenneth Feld's love for kaleidoscopes, which he collects.) As you walk through the letter "O" you find yourself in a spectacular setting—a spacious 30-meter by 45-meter room filled with performers, a live band, and concession stands. This is the reason you want to be sure to arrive one full hour before showtime!

"The Nuts 'n' Bolts band of comic British musicians plays and sings great old time songs as most of the show's performers mix and mingle while presenting a continuous exhibition of circus feats, some of which are not repeated in the show such as unsupported ladder, passing clubs, etc.

"What is probably the most elaborate series of concession stands in any American circus surrounds the outer walls. All of the food is from the famous kitchens of Wolfgang Puck. It's impressive, but a bit pricey since most people will have already had dinner prior to arriving for the 7:30 p.m. performance. But if you're hungry, the selection is quite varied.

"About 25 minutes before showtime, two attendants drew aside the drapes covering a tunnel which which was encircled with rows of tiny bulbs about every foot of the way, leading you into the 1,860-seat main tent.

"The tent's interior is solid black. Fourteen teardrop footlights are mounted atop the carpeted ringurb; behind them are 16 boxes, each with eight cushioned red velvet seats. In fact, all of the seating throughout the tent is covered with cushioned red velvet! A walkway separates the box area from the remaining seats. Each of the ten triangular seating sections reaching up to the rear of the tent has one 6-person sofa as its first row. Someone let me try one out and I found it to be very comfortable.

"What will really blow you away, though, is the two-story performer's entrance facade. It's like something out of a European grand opera set. The lower curtained area is obviously for artist and animal entrances. The upper curtained area is for the excellent ten-piece orchestra, complete with violins.



David Larible star of Barnum's Kaleidoscope. Photo courtesy of Feld Entertainment.

"To the left, an heroic-sized Hercules (?) is holding up the upper level. Other gymnastic figures are on the right, but are very difficult to distinguish. A huge flying dragon stretches across the top to the artists' entrance.

"Upstairs, similar statues are to the left and right of the orchestra while the uppermost top panel features a large trio of galloping stallions crashing through the facade. A slightly curved stairway is located along the left side of the facade. The entire facade is antique gold in color.

The Kaleidoscope ladies' rest room, the creme de la creme of circus donikers. Fred Pfening photo.



Rich red curtains cover both the upper and lower entrances. When the orchestra begins, the upper curtains open, and during intermission and following finale, they are closed. It's a nice theatrical touch.

"Barnum's Kaleidoscope is a beautiful and sophisticated show that is mainly for an upscale audience and not for little, little kids looking for silly clowns and elephants. On the other hand, our three-year-old granddaughter probably would have been mesmerized.

"Well, what about good old P.T. Barnum, the fellow whose name is in the show's title? We found him! His smiling face is on the door of the men's room, while Jenny Lind greets visitors to the ladies' room. There are two of these sparkling-clean refashioned semi trailers. If you're tired of those dirty, smelly portable johns on other tented shows, be sure to visit P.T. and Jenny. The men's room has four urinals, three stalls, two sinks, framed posters, and plants. The ladies' room has ten stalls, five sinks, a baby station, framed photos, and plants. There's even an attendant to help you up the steps. What other tented show can make those statements!

"This is a huge, expensive, marvelously presented traveling extravaganza in every sense of the word!

"This is something you definitely should not miss!"

The show was held over in Century City until June 6 and opened in San Mateo where it was held over until July 25. Kaleidoscope then moved on to the Mall of America in Minneapolis. Austin, Texas was next from October 12 to 31, then came Tempe, Arizona, November 17 to December 12; and Houston from December 24 to January 23.

By early summer Stuart Snyder, the president of the Feld organization, resigned to join Barry Diller's Home Entertainment Division of Studios USA as president, forcing Feld to become a more hands on operator.

The November 8 issue of *Fortune* contained an excellent article about Feld and Kaleidoscope. The article stated: "Feld Entertainment generates

plenty of both [smiles and dollars]. Its live performances are seen by about 25 million people a year, more than those of any entertainment company except Disney with its theme parks. The privately held firm doesn't disclose its finances, but knowledgeable insiders say the company brings in \$500 million a year in revenues. (As chairman, CEO and owner of nearly 100% of the company Feld is said to be personally worth well over \$650 million.) And these days he's on a growth kick. Investing \$10 million, he built the luxurious 1,800 seat Kaleidscape circus from the ground up in an effort to reach the affluent, older audiences who make the Montreal-based Cirque du Soleil a hit. It is winning raves from critics. He wants to extend the Ringling Bros. brand into new venues—television, perhaps themed restaurants, certainly the Internet."

During the year the mighty Feld organization operated Kaleidoscope, the red and blue units of Ringling-Barnum, Toy Story On Ice, 75 Years Of Disney Magic, Disney On Ice Presents The Little Mermaid, The Wizard of Oz On Ice, Grease On Ice, and Siegfried & Roy at the Mirage in Las Vegas.

The traditional larger big top truck shows continued to ply the highways of the country. Early in the year Clyde Beatty-Cole Bros. Circus had problems with the United States Department of Agriculture questioning elephant care.

On February 12 the Orlando News Journal reported: "The U.S. Department of Agriculture is again looking into possible serious health violations involving two elephants that perform for the Clyde Beatty-Cole Bros. Circus.

"On February 3, during an inspection at the circus winter quarters, an agent with the USDA's Animal and Plant Health Inspection Service found scars under the 66-year old Bessie's neck and back area and scars near 46-year-old Helen's eye, ear and on her tail.

"Renee Story, vice president for the circus, provided an explanation for each of the USDA's citations and



The Beatty-Cole midway in Dayton, Ohio. Fred Pfening photo.

maintained the circus properly cares for its prized pachyderms.

"I think the USDA is trying to err on the side of caution," Storey said.

Storey questioned the language in the report by asking, 'How can a health problem be a noncompliance issue?'

Storey, along with elephant superintendent Adam Hill, said Bessie and Helen could have harmlessly obtained the scars any number of ways. Most of the scars mentioned in the report were not clearly evident when the elephants were observed Friday.

"The USDA inspector determined that Helen injured her tail November 9 as the circus traveled between performances in Eustis and Vero Beach. According to the report, the truck she was riding in stopped suddenly, sending Helen into the wall inside the trailer.

"But Hill and Storey disagree, saying that paralysis is simply a result of old age.

Clyde Beatty-Cole Bros. has been under fire from various animal-rights activist groups that claim the elephants are over worked, abused and live nightmarish lives in captivity.

"The circus settled with the USDA on January 24 without admitting any cruelty occurred. The order, accepted by an administrative law judge in Washington, D. C., says the circus must obey the federal animal welfare law and follow a program in which consultants ensure the elephants are properly cared for.

"The agreement includes a \$10,000 civil penalty that must be spent on retaining a consultant and imple-

menting the consultant's wishes.

The animal-rights activist group People for the Ethical Treatment of Animals is outraged at the agreement.

"Storey said the circus settled the dispute in order to save money on attorneys' fees."

Beatty-Cole opened in Deland, Florida on March 15. The square end tent, new last year, allowed the seat wagons to be parked most efficiently on the sides and ends. A reserved VIP section was next to the hippodrome track. Eight steel towers, replacing center poles, allowed full vision of the three rings. New colorful banners hung from the big top masts above the tent. All the rolling stock had been repainted with the Cole name being larger, suggesting the Beatty title may be phased out in the future. Admission prices in DeLand were adults \$12, children and seniors \$7. Reserved seats were \$2 extra and front row VIP chairs were \$20.

The motor fleet was basically the same as in 1998. Two new Caterpillar generators were added to the light plant semis. New steel jacks were built for the grandstand. The bandstand was mounted above the back door and was suspended between the seat semis at the back end of the big top. Additional four electric fans were added to improve air circulation. An extra mast was carried on semi no. 21. New paintings were done to semis numbers 85 and 86. The stake driver was changed from a mechanical unit to a hydraulic. Elvin Bale's cannon was remounted on an International truck. The diesel truck engines were replaced with Cummins' engines. The reserved grandstand sat 2,495 people on 14 rows. Two sleepers, nos. 85 and 86, were air conditioned and had showers. New more modern rest rooms were built that included sinks and running water.

A new camel act, broken by John Herriott, was presented by his daughter Laura. Leigh Ketchum's band played real circus music. The atmosphere in the tent brought back memories of Cole Bros. in the 1940s.

The fast paced performance included Josip Marcan, tigers; the Grancharov Duo, aerial motorcycle; Casalinos, comedy car; World on Parade, spec; Tai Chi acrobats in lion dance; Karina & Company, juggling; and Ilian & Company, rola-bola; Laura Herriott, animal fantasy with camels, llamas and miniature stallion; clown number; cloud swing; Gloria Bale's liberty horses; Chinese bungee act; Russian Air Force, trapeze act; aerial number with Isabella and Ilian, Tatanya and Jana, Igor and Natasha; Intermission; Werner and Aura Guerrero, high wire; elephant act; Casalinos, clown cannon act; cannon act with Eli Valentino.

The road staff was John and Brigitte Pugh, producers; Renee Storey, vice president; Bruce W. Pratt, national marketing director; Elvin Bale, vice-president of operations; Susan Ikriche, road treasurer; Dave Hoover and Ahmed Ikriche, management team; Larry Sheffield, concession manager; and Jimmy James, announcer and ringmaster.

In mid-season elephants Conti and Pete were returned to winter quarters due to old age and ill health. Both later died. The circus was cleared as there was nothing unusual in the deaths. The season finished with four elephants.

The usual I-95 route took the show to stands in New England and New Jersey. A route change allowed the show to miss the hurricane in the Carolinas. Early in September it headed west from Auburn, Virginia to Johnstown, Pennsylvania on September 7-8 and then to Niles, Ohio. The show then jumped back to Pennsylvania at Hermitage before making a long jump to Dayton, Ohio. This marked Beatty-Cole's first visit in nearly 20 years to western Ohio. Another stand was in Springfield, Ohio before heading quickly through Kentucky to Dalton, Georgia on October 2-3. Many two and three day stands were played during the tour. After 8,960 miles the show closed in Cape Coral, Florida on November 21.

Carson & Barnes Circus had its usual long season, going to California twice and going as far east as Indiana.



Newspaper ad used in the Miami, Florida area. Arnold Brito collection.

Alfrieda Wilkins, a long time friend of co-owner Barbara Byrd's, joined the show as director of advance coordination. Some of the advertising and publicity was nontraditional. Other staff people were Christine Huff, front door manager; Eugene Baranok, performance director; John Moss III, ringmaster; Pedro Morales, midway manager; Dana Fulton and Neil Huff, superintendents; Jamie Garcia, boss canvasman; and Jenny Madagal, cookhouse manager.

The show opened March 20 in Clarksville, Texas. The day before the show left quarters the new 24 hour man quit and Dana Fulton was pressed into service until a replacement could be hired. During the opening performance the Flying Salazar's rigging broke, but no one

The fancy Circus Vargas ticket wagon. Jerry Cash photo.



was hurt. A six day stand in San Antonio began on April 6. On the way to Lawton, Oklahoma on April 17 the concession trailer came unhitched and rolled over on its side. John Ringling North II visited the show in Ardmore, Oklahoma on April 26. In Las Vegas, New Mexico on May 10, PETA activists placed slanderous flyers on all the windshields in the parking lot. During a 134 mile jump on May 17 to Springerville, Arizona the trailer carrying the space wheels and trampoline became unhooked and was seriously damaged. The blocked road held up a large portion of the semi-trailers, delaying the afternoon show. On May 19 in Camp Verde, Arizona a small lot forced a three ring performance. D. R. Miller's 83rd birthday was celebrated in Mt. Pleasant, Michigan on July 27. The PETA folks were back to bother the show in Pontiac, Michigan on July 31.

September 8, in McCook, Nebraska was the saddest day of the season when D. R. Miller died. Ringmaster John Moss dedicated the evening performance to him.

On the way to Susanville, California on September 24 the animal semis were held at the California border due to extensive paperwork. The move from Carpinteria, California to Ventura was only 16 miles, the shortest of the season. The season closed in Odessa, Texas on November 13.

Viva Espana, a new Spanish theme spec, was colorful and splashy. During the season the Chinese acrobats were replaced by Grupo Espiral, a four person Cuban group, doing bounding rope, hanging perch, aerial straps, trampoline and hand balancing.

The menagerie contained nearly 100 animals including 17 elephants, 6 camels, 7 Friesen stallions, 11 ponies, 9 dogs, 3 bears, a zebu, a pigmy hippo, and 28 goats and sheep. The motor fleet included 45 vehicles. During its 34 week tour the show traveled 18,736 miles, a 506 mile run taking the show back to winter quarters in Hugo, Oklahoma. Bus-

iness-wise this was not a good season.

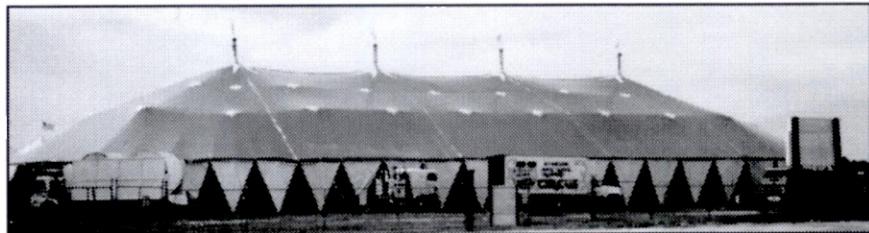
Sadness fell on the show three times during the season. Donnie "Okie" Carr, former elephant boss, died on April 15. Ted Bowman, long term executive of the show, died on July 30, and D. R. Miller died on September 8.

Circus Vargas opened the season in Vista, California on March 11. Owners Roland Kaiser and Joe Muscallero showed off a new blue and yellow big top. The European-style tent was 150 meters with four main poles. The dark blue interior with orange stars provided an attractive background with the lighting. A new, larger marquee allowed expanded concession space with booths and tables. Most European circuses had the same entry way to the main tent. An additional elephant was added to Chip Arthurs' herd. Jim (Dockery) Edwards was the new ringmaster. Vittorio Arata was boss canvasman.

The performance included Susan Lacey with 14 tigers; clowning by Russian clown Valeri; Eleane Iniarina, hula hoops; Lurvic and Elena Shuken, aerial strap; the Emilands, comedy taxi; Diane Arthurs, eight liberty ponies; Troika, three person quick change; Gaspars, rola-bola; Antakint family (5), hat juggling; and the Authurs presenting Benny the eight year old elephant.

On April 19 Susan Lacy tripped and broke her ankle and was out of the show for a couple of months. Most of the season was spent in California, with the usual late fall stand in Las Vegas played again. Rumors suggest-

Dutch Crawford and the Sterling-Reid liberty horses. Fred Pfening photo.



Sterling and Reid Bros. new big top in Naples, Florida. Joe Bradbury photo.

ed the show was being sold to eastern investors with circus experience, but nothing came of the story.

The show closed with a four day stand in Ontario, California on November 21.

Sterling and Reid Bros. Circus, operated by Richard Garden, opened an indoor season on January 16 in Albany, Georgia, playing 39 cities in 21 states during an eight and a half week tour.

The indoor performance included Brian Franzen, tigers and elephants; Espana flying act and aerial motorcycle; Gallareta family and Nunez family, perch acts; Dutch Crawford with a new liberty horse act; Amy Riccio, cloud swing; Ricardo Lozana, rope act; Coco Kramer, comedy cycling; and the wolf people from Mexico.

By February 15 the show was in New York state. It played Dayton, Ohio on February 25 to 28. Crawford was featured, working one of three new liberty acts trained by Bill Garden. The wolf people stood in the center ring and had photographs taken at five dollars a pop.

On March 24 the show opened under canvas in Indio, California. The midway included a haunted house, moon bounce, a Titanic slide, pony sweep, camel and elephant rides and a grease joint. The old blue big top from Reid Bros. was still in use. A new horse tent housed the three liberty horse acts. Gary Johnson's two elephants replaced the Franzen bulls.

The circus moved on seventeen units: a canvas spool truck, pulling a seat

wagon; a stake driver, pulling a seat wagon; a pole semi; a horse semi; a pony and camel semi; a generator and sleeper semi; a concession semi; an office truck, pulling a seat wagon; a tiger truck, pulling a seat wagon; a ring curb truck, pulling a seat wagon; a truck pulling a seat wagon; two reserve seat semis; cook house truck, pulling donikers; concession truck, pulling candy wagon; concession truck, pulling grab joint and a maintenance/mechanic truck.

Added to the show for 1999 were new quarter poles. 3 seat wagons, a Titanic slide on the midway, a marquee, three rings of Arabian liberty horses, a horse tent, a 20 x 30 foot dining top, and several trucks. Late in the tour a new red plastic 120 foot with three forty foot middles big top arrived on the show. By then most of the rolling stock had been beautifully decorated.

The canvas tour played 166 cities in 297 days. The farthest points in the season were Port Angeles, Washington; Durham, New Hampshire; Los Alamitos, California and Hialeah, Florida.

The traditional medium sized shows played their usual territories.

The Kelly-Miller Circus, operated by David Rawls, opened March 20 in Hugo, Oklahoma. The show continued its one ring format in a European style big top. Tom Tomachel on organ, and Alan Thompson on drums provided the music.

When visited by Bobby Gibbs in Dallas, Texas on March 28 the performance included the Vargas family flying act and trampoline; Eddie Steeples, chimps; Stephanie Darr, iron jaw; single elephant Nina presented by Billy Morris; Cheeko, comedy bike and musical number; spec; Sasha Rawls with eight liberty horses; aerial display, Alex Duo; Audrey, girl in the moon; Miss Sylvian, bird act; aerial display with three webs and two single traps; and Wolfgang Bruno with three elephants.





Turtle Benson and his new elephant Big Boo. Cam Cridlebaugh photo.

The show started a forty-three day tour of Canada on July 14. It closed on October 31 in Talihina, Oklahoma.

Roberts Bros. Circus opened under a new 70 by 140 foot, four center pole big top seating 1,200 people. Lisa the elephant, a long time Roberts trouper, was returned to D. R. Miller. Turtle Benson's new elephant was Big Boo.

The ten vehicles moving the show were: One ton truck, pulling prop trailer; Ford straight truck with concession stock, pulling concession trailer; one ton Ford pulled a 32 foot Wells Cargo office and ticket and snake show trailer; one and a quarter ton Ford truck pulled 36 foot Wells Cargo sleeper, cookhouse and midway equipment trailer; one and a quarter ton Ford truck pulling 40 foot Wells Cargo sleeper; one and a quarter ton Ford truck, pulling 40 foot Wells Cargo sleeper; one and a quarter ton Ford truck, pulling 36 foot horse trailer; animal semi-trailer carrying elephant, ponies and sleepers; seat semi-trailer and generator semi-trailer with big top and fork lift.

The show suffered a blow down in Wanchese, North Carolina on April 11. Only three weeks old, the big top was ripped and peppered with holes. Ten circus employees were in the tent at the time and six of them, including Robert Earl, were injured. The show lost one day and then played with only two middle pieces for a week. On April 23 the show was again struck with very high winds, but escaped damage. By the time the

show was in Ohio the tent showed little damage. The midway contained the ticket wagon/snake show, concessions, a petting zoo and elephant rides.

The performance, under ringmaster Chris Conners, included Steve Jenzac and Angela Kycia, juggling; Chris Conners, magic; Miss Teresa, dogs; Angela Marie, web; Turtle Benson, miniature horse; Jelly Bean, musical clown act; Dallys, aerial cradle; Bob Earl, liberty horses; Steve Jenzac, rola-bola; the Petrovs, risley act; and Turtle Benson presenting Boo the elephant.

Walker Bros. Circus, a Sarasota product owned by Johnny and Catia Walker, made an indoor route in the Midwest starting in early February. The tented season opened in Ohio the third week of May. A half dozen trucks moved the operation. A new 80 by 120 foot square end red and yellow two pole big top arrived from Anchor Tent Company in Monroe, Ohio on June 14. Two seat wagons and bleachers accommodated around 1,300 people. Norma Davenport Cristiani handled most of the contracting by phone from Sarasota. On the midway were a pony sweep, elephant rides, giant slide and a concession/ticket semi. Four Asian elephants were leased from John Cuneo.

By July 26 the show was in Delavan, Wisconsin after playing in Ohio, Indiana, Michigan and Illinois. The program, announced by Scott Taylor, included Szwed, dog act; Ramos, family risley act; Miss Sarah, web; Alex, Russian clown; Olena, hula hoops; Scott Taylor, snake act; Sir Carlos, sword balancing; elephants worked by Johnny Walker, Jr.

Vidbel's Olde Tyme Circus played an indoor date in Altoona, Pennsylvania for the Jaffa Shrine, April 19-25.

Included in the program were Eric Michael Gillett, guest ringmaster; Kay Rosaire and her Big Cat Encounter; clowns Greg and Karen DeSanto; Susan Vidbel's cloud swing; the Myamba baboons;

Anasasinis, diablos and aerial space ship; and Vidbel liberty horses and elephants. Mike Snyder led a three piece band.

The show opened its 16th tented season on April 30 at Somers, New York. The 80 by 40 foot big top had been used for a number of years. The show moved on five trucks including a former Phills Bros. concession trailer. Al Meredith was again agent, booking the show in a territory where there was little competition.

The midway contained a pony sweep, bubble bounce and a concession trailer. Music was furnished by Wynn Murrah on drums and Oege Rudnyski on keyboard.

The performance, under ringmaster Danny McCallum, included Scott O'Donnell, dogs; Diana, hula hoops; Lange family, juggling; Miss Sadie, Spanish web; Jennifer Vidbel, miniature horses; Mike Snyder and Billy Vaughn, clowns; James Hall's bears; Krafiev troupe from Russia, acrobatic act with five people; Elaine Alex, foot juggling; and the Russian Cossack riders.

The show played 136 dates in ten states. The last four weeks of the tour took the show through New York, Connecticut, and Rhode Island before closing in Tenafly, New Jersey on October 17.

Starr Bros. Big Top Circus, owned by the Davenport brothers, John and Charles, appeared in Maui, Hawaii under canvas early in January. It was billed as Starr Bros. Big Top Circus or just Big Top Circus. By the end of May it was playing western Washington on the way to Alaska. During the Alaska tour the complete outfit was loaded on a single big fifth

Vidbel's Olde Tyme Circus in Hillsboro, New Hampshire. Chuck Druding photo.



wheel trailer, shades of Elmer Jones on one truck. Former bandmaster King Charles Weathersby, at age 69, was 24 hour man, putting up the arrows.

After a tour of Alaska the show crossed Canada and by October 4 it was in Liskeard, Ontario. Other Ontario stands were played through October 22, quite late to be so far north. By then clown Walter Stimax had joined the outfit.

The big top was an orange and blue striped 80 with one forty and two twenties. The side wall was blue. The show moved on four fifth wheel trailers including one for ponies, a light plant; seats and poles, and ticket and concession, a sleeper van pulled a three axle flat trailer carried the big top. A one ton pickup pulled the elephant ride trailer; however, there was not an elephant on the show.

The show used a new, more effective marketing plan. Kids tickets were mailed to households with children as opposed to distributing them through local merchants.

The midway consisted of a bubble bounce, pony sweep, concession and ticket trailer. The big top was a red and blue vinyl four poler. Prior to the performance camel rides were given in the center ring. Ben Davenport was announcer. The program consisted of Carolyn Rice, dog and pony act, hula hoops, whip and rope act and web; Sandro, one finger stand; Mike Rice, camel and zebra, comedy horse and educated mule; Ordugas, perch act; Jeff Plunkett, clown; Caroyn Reed, cloud swing; Ortentas family, snakes. As in the past, Davenport provided a good entertaining performance.

Bentley Bros. opened in Miami early in March. Summer dates were

Star Bros. big top in Ontario. Al Stencell photo.

played on the east coast and Midwest. The performance included the four person Russian Sandu troupe with a horizontal bar act; Vitalie Boosa, strap act; Vira Ursol, hula hoops; Marquez family, rolling globes and head balancing trapeze; Usendbeckoves, hand balancing; and the Moyers animal acts, five tigers, a dog act, a camel act and two elephants. Gabby Castro clowned and his wife Kathy Hayes was the ringmistress and announcer.

On June 6 Robert Moyer and wife Dianne bought the show from Chuck Clancy. Earlier in the year Clancy had purchased partner Tommy Bentley's interest. Moyer's acts had been a feature of the Bentley operation for years. Included in the sale were a European red and white big top and six seat trailers and chairs seating 2,500. The show moved on seventeen trucks and trailers. The big top, new in 1998, was a 110 foot round. Bentley required a lot 250 by 250 feet in size.

After selling the Bentley show Charles Clancy and Tommy Bentley played a number of Christmas dates in the Northeast. The review included Patrice and Carlos Szwed's dogs; Anton, hand balancing and contortion; Ramos Family, risley; Lyudmila Moysina, house cats and dogs.

Culpepper & Merriweather opened its 15th season on March 10 in Queen Creek, Arizona. The performance included knife throwing, chair balancing, plate spinning, rola-bola, elephants, high wire and snake act. Bobby Fairchild was ringmaster. A two piece band backed the show.



The Culpepper & Merriweather lot in LaCanada, California on April 17. Jerry Cash photo.

Animals on the show included two elephants, two camels, ponies, goats, llama, mule, pot bellied pig, and one miniature horse. By April the show was in the Los Angeles area playing Seal Beach on April 15. On the midway were the ticket and concession semi, an elephant ride, pony sweep bubble bounce, and a free animal display with camels, sheep and a llama.



Bentley Bros. Circus on a lot in 1999. Edward Meals photo.

Big top seating consisted of a nine row seat wagon and bleachers.

On September 7, while playing Pawnee, Oklahoma, the show was hit by a rain and hail storm forcing 200 people out of the big top and canceling the performance.

The Big Apple Circus opened its touring season in Atlanta, February 18-March 7, with essentially the performance introduced in Washington in the fall of 1998.

After Atlanta the show played Franklin Township, New Jersey, March 13-28; Boston, April 3-May 9; Queens, New York, May 14-23; Brookville, New York, May 26-June 6; Chicago, June 12-27; Charlestown, Rhode Island, July 5-11; Hannover, New Hampshire, July 14-19; and Shelburne, Vermont, July 22-26. Two trucks were set on fire in Franklin





The Big Apple lot in Atlanta, Georgia.
Ray Gronso photo.

Township. Animal activates claimed responsibility.

The show traveled on twenty-eight semi-trailers, including five sleepers, five flat bed trailers; three vans and one straight truck. Contract drivers, using their own tractors moved the trailers. All of the rolling stock was repainted in Florence, South Carolina where the equipment was stored. All were painted white with giant stars and the title in large red letters.

Big Apple owned two big tops, one used only in New York. Both were made in Bordeaux, France. The road tent, made of PVC fabric, was 138 feet in diameter and was 52 feet high. The top was supported by four telescopic masts that were raised by electric motors. A crew of 35 men raised the tent in five hours, and ture it down in three hours, which did not include the time needed to set up the seating, lighting and sound system.

It played new lots in New Jersey and Virginia and dropped the traditional stand at Great Barrington, Massachusetts. Big Apple day and dated the UniverSoul Circus in Atlanta. On August 7 Shannon

The UniverSoul Circus lot in Atlanta, Georgia. Ray Gronso photo.



Woodcock and Melissa Murphy were married.

The new 1999-2000 performance, titled Bello & Friends, opened near Washington. The cast included Dinny McGuire, ringmaster; Katja Schumann's horses, clown, Francesco, the Original Jugglers, Herman, balancing act, Julian Stachowski and Regina Dobrovitskaya, two person balancing act, the Boichanovi teeterboard, Saha Nevidonski and Katherine Binder, strap act, The Jokers, aerial casting Violetta Ignatova's dogs, and William and Shannon Woodcock's elephants. The show was built around Bello Nock.

A new venture by Big Apple was a second unit. Oops, the Big Apple Stage Show, opened in Chattanooga, Tennessee on October 29. A six month tour played medium sized theaters. It moved on two semi-tractors with the cast and crew going by bus or air, and staying in hotels. The cast included Norman Barrett with his birds; the Kurzyamovi aerial strap act; the Kosakovi acrobats; Lubanovi, aerial cradle; Paul Ponce, juggler; Michael Lane Troutman, clown; Justin Case, comedy bicycle; Don Otto, comedy trampoline; Rasulov and Tableva, hand balancers; and actors Annette Devick, Patricia Zasnady and Stephen Ringold.

Cedric Walker's UniverSoul Big Top Circus, the only Afro-American owned show, extended its route. At its Atlanta opening the show sported a new blue and white striped Canobbio big top from Italy. The tent

was fronted by a well decorated ticket trailer. The marquee contained a series of animal and clown paintings. The inside of the marquee contained a concession stand.

Returning for his fifth year,

ringmaster Calvin "Casual Cal" Dupree, Jr. continued to set the happy mood of the performance. His interactive style was unlike any other and went over very well. His interacting with children and teenagers was very positive and anti-drug.

Included in the program were Ted McRae, working a cat act owned by Kay Rosaire; the Black Wizards, tumbling act; the Olates of Chile, dog act; Pa-mela Hernandez, web; the Rosaire-Zoppe chimps; King Charles troupe, unicycle basketball; Ayak brothers, aerial act; Jean Claude Belmat, strap act; Willy family, seven high wire act; and Bucky Steele's three elephant display presented by Margo Porter.

The route included Atlanta, Miami, Jacksonville, Charlotte, Norfolk, New York City, Newark, Philadelphia, Boston, Washington, D.C., Baltimore, Pittsburgh, Nashville, Cincinnati, New Orleans, Birmingham, Cleveland, Detroit, Chicago, St. Louis, Kansas City, Los Angeles, Houston and Dallas.



Plunkett Bros. Circus in Phoenix in January. Denny Childerns photo.

Plunkett Bros., operated by James and Weiner (Herriott) Plunkett opened its season in Jennings, Louisiana on March 3. Other indoor dates were played in Lake Charles, Lafayette and Monroe, Louisiana; Odessa and Dallas, Texas; and Omaha, Nebraska. Its territory was the smaller city Shrine dates. One of their two African elephants died in February.

Their under-canvas stands began at Phoenix, Arizona on March 24. In March the performance included a wild animal act presented by Shane Johnson, wheel of death, liberty horses, Olate family with dogs and a high wire act, Luba Khepakiva with horse riding bears, a globe act and Rebecca Smith, human cannonball. At the Shrine show in Monroe, Louisiana, John Herriott was ring-

master and the performance included the Andrei Karavosov, high bar act, Barak, clowns, Svetiana Simvoloruva, dog act; the Luba Kim horseback riding bears; Mike and Debbi Winn, space wheel and sway poles; Muretas, high wire; and Larry allen Dean, elephant. At the same time Weiner Plunkett handled a show in Lafayette.

Circus Flora, a production of the St. Louis Circus Arts Foundation managed by David Balding, opened in Scottsdale, Arizona on December 26, 1998 and played until January 3. Cecil MacKinnon was ringmaster. The two hour performance included the St. Louis Arches, tumbling act; Giovanni Zoppe, trapeze; Narboll and Almas Meirmanov on the Russian bar; Aurelia Wallenda and Sacha Pavlata, double cloud swing and miniature horse; the Wallenda seven high pyramid on the high wire, Giovanni Zoppe, clown and Flora the elephant. A five piece band provided the music.

By early summer Balding canceled an annual three week date for the St. Louis Regional Arts Commission. The show returned to winter quarters while a reappraisal of the operation took place. The rest of the 1999 tour was canceled. The show had felt the pressure of Barnum's Kaleidocape, Big Apple and Cirque Du Soleil. Did these larger shows leave any room for a circus with a one million dollar budget? Flora could not demand the high prices charged by the big guys.

It was expected that Flora would play a ten day Christmas stand in Tempe, Arizona, but it did not. Meanwhile, Flora, the show's nineteen year elephant, bided her time waiting to see what the future held.

Circus Flora in Scottsdale, Arizona in January. Denny Childers photo.



At year end, the future of the show looked dim.

Circus Chimera's owner Jim Judkins presented a program in February using the title El Circo del Millomarto Don Huticho, in the Los Angeles area, attracting the Hispanic population. The show featured Carlos Bonavides, a well known Mexican television star. The first half of the program was circus acts. The second half was Bonavides. Arriving in the ring in a stretch limo, accompanied by a group of attractive ladies, he portrayed Huticho Domingues, a character he made famous on Mexican television. He broke up the Hispanic audience, with many lining up after the show for a photo and an autograph

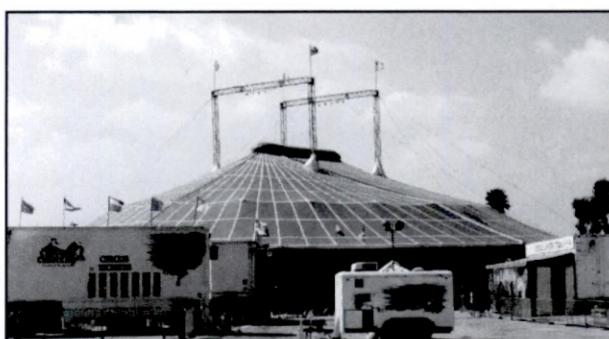
In April Judkins' Hugo, Oklahoma home was destroyed by fire. All of his circus collection was either burned or damaged by water.

In an unusual turn of events, Judkins teamed with Dick Garden to handle the front end for the regular season. This arrangement did not work well for either party and was abandoned. Mike Gorman was sent ahead working permits, promotions and publicity. The regular season opened in Imperial, California on March 20. It day and dated Culpepper & Merriweather in Filmore, California in April.

It traveled on six semi-trailers, pulled by Freightliner tractors; a straight truck pulling a forklift trailer; three pickup trucks, with trailers; two vans and two sleeper buses, pulling trailers.

The midway included a miniature horse, a clown bounce, snakes, concession stand and ticket wagon. The

150 foot round blue and white big top seated 1,600 people. Robert Bruce, an Australian clown, led the performers through the production. The cast included the Chimal family, teeterboard act; Sho Lin, foot juggling; Alex and Monica Chimal, stiltwalking



Jim Judkin's El Circo del Millomarto in San Fernando on April 8. Jerry Cash photo.

marionettes; Angelo Rodriguez, aerial strap act and human fly; Jorge, Daya, Julio and Carmen Rosales, space wheel; perch and flying acts.

Leaving California the show headed for new territory. On August 16 it was in Coeur D'Alene, Idaho and then in Oregon, Utah and Colorado. It returned to California at Oakland on October 13. The season closed in Elsa, Texas on December 12.

Circus-With-A-Purpose, directed by Michael and Sharon Sandlofer, was a program of the North Wind Museum. It was presented in an 80 foot, single ring big top. Bleachers sat around 500 people. It had an 40 by 80 foot menagerie top. The performance included the Riders of Kazakhstan, a big and little horse, Roman riding and a trapeze act. The midway

Circus Belle played Louisiana in the fall. Hank Fraser photo.



included pony and camel rides, a moon bounce and horse drawn hayrides and five carnival games.

Circus Belle, operated by Lucy Loyal and Armando and Loder Curiel, was new in 1999. The one ring side walled outfit came out of Hugo, Oklahoma. Six high bleachers provided the seating. A small marquee, pony sweep and concession stand were on the midway. Lucy and Armando Loyal presented a riding act and she also worked dogs with a pony. The show included a single trap act and clowning. Belle closed late in September in Colfax, Louisiana.

The Big Top Circus played for the last time on June 19 in North Baltimore, Ohio. Jim Davis had presented his one performance a season for a number of years. After the date he sold the 60 by 90 foot blue and white vinyl big top, a marquee and other equipment.

Tommi Liebel used the traditional Liebel Family Circus title during the early part of the season and Liebling Bros. during the later part. Music was provided by Tommi Liebel's trumpet and son Tony on drums, plus tape.

Much of the season the show played county fairs and celebrations. The performance included Sandy Ramos, hula hoops; Fernandez Duo, rola-bola; Franchsca Liebel, big and little horses; Jetta Ferandez, single trapeze; Carolina Duo, cradle; Tony Liebel, high wire; elephant.

The L. A. Circus played Redondo Beach, California, February 27 and 28. Stephanie Nalich was announcer. Included in the show were Sammy Gilberto, rola-bola chair balancing; Ginger and Kevin, clowns; Chester Cable, foot juggling; Stephanie Natich and Eric Newton, trap act; Four Vitas, tumbling and balancing act. The show was produced by Wini McKay.

Victor Flores announced in the May 15 *Circus Report* that Circus Millennium was available for Shrine dates, fairs and celebrations. For a number of years Flores and wife Linda had presented their space wheel and globe of death act at spot dates and fairs. With children Tito, Vicki and Frances they built the new circus.

The European style big top seated

1,800 people. The tent and seating was available with or without the family acts. The house acts included a four motorcycle globe, a seven man high pyramid high wire act, a wheel of destiny, a cannon act and break-a-way sway pole.

The Flores circus played Rosenberg and San Antonio, Texas from November 5 to December 7. It opened in Kingston, Jamaica, in December, where it was advertised as the Circus Funfest promoted by Elite Tours and TV Jamaica, then moved to Montego Bay's Aguasol amusement park. Flores furnished the big top and seats. Local companies furnished the lights, sound system and security. The acts flew from Miami with the animals and equipment going by ship. The Flores family treated all the acts to a pool side Christmas eve dinner.

The Donny Johnson tigers, presented by Shane Johnson and elephant act with Bobby Gibbs in charge, were added for the Texas and Jamaica dates. Another unit was in Miami during part of the Jamaica stand. Winter quarters were maintained in both San Antonio and Miami. The Flores show had no connection with a show called Millennium produced by Jennifer Furlong of Alexandria, Virginia that opened in March.

In early August Circo Hnos. Vasquez journeyed out of Mexico to play Brownsville and Ft. Worth, Texas and remained in the Dallas area for six weeks late in the summer. The show had a new tent that was smaller than the one brought to the United States in 1998. Vasquez day and dated Circus Chimera in San Antonio.

It moved on one semi trailer and four trailers pulled by pick-up trucks. The one hour and forty-five minute performance was in a one ring European-style big top. Shane Johnson's six tiger routine and the Johnson elephants were the only non-Mexican acts in the performance. The rest of the show was standard Mexican fare, single traps, bicy-

cle, double space wheel, web and juggling.

Other Mexican owned shows played north of the border. Osario Bros. and American Crown Circus was the title used by the Osario family. It opened in Parump, Nevada on April 13, and played Nevada, California and Arizona before closing in June. Most of the stands were side walled, but the big top was used in a few locations.

The Caballero family opened the El Circo Del Millonrio under canvas on April 1 in North Las Vegas in the Silver Nugget Casino parking lot. After the featured Mexican TV star went back to Mexico due to previous commitments, the show opened again using the El Circo Chino De Pekin title. Lithos left over from the D. R. Miller's Chinese Imperial Circus on the shelves of Graphic 2000, the litho company, were over printed with the new title. The show was scheduled for a three week stand but closed after one week. All advertising was in Spanish. The free kids tickets were good only on week days,



Circo de la Chilindrina played southern California in the spring. Jerry Cash photo.

but someone forgot that Hispanic families usually go to the circus on weekends. Circo de la Chilindrina played Spanish speaking areas of Southern California in the spring.

Weller Bros. Circus, a new one in 1999. Owned by Bill and Bryan Weller, the performance was given in a tent seating 500 people in chairs.

The Alain Zerbini Circus, in its 8th year, advertised in the March 29 *Circus Report* wanting family acts. The ad stated the show would open May 5 and tour through Labor Day. In May the little show was in New Jersey and in Wisconsin in June. Late in the summer it went back east

to play fairs. The three trucks carried an 80 x 100 foot big top which sat around 1,000 people.

The bigger indoor circus producers, some with multiple units, competed for the major Shrine dates throughout the country.

The Royal Hanneford Circus was again one of the largest operations in the country, playing a large number of Shrine dates. Over sixty engagements were played by owners Tommy and Struppi Hanneford indoors and in their four big tops. About eighty acts were used.

The season opened early in February at the Florida State Fair in Tampa. The performance included John Herriott, ringmaster and miniature horse act; the Bautista



Christine Zerbini's mixed act in the Big E Hanneford performance. Paul Gutheil photo.

troupe, teeterboard; three elephants presented by Mark Karoly; Marinoff Duo, aerial cradle; Duo Atayde, rola-bola; Violetta Ignatova, dog and car act and the Karoly riding act.

The show played the Kentucky Shrine dates that Circo Garcia had in 1998. A building was used in Frankfort and a big top in Lexington.

At one time in the fall the Hannefords had four big top shows in operation at the same time playing in Des Moines; the Susex, New Jersey Shrine and two big tops at the Eastern States Exposition in West Springfield, Massachusetts. At the same time they had a show at the Stanleyville Theater in Busch Gardens in Tampa, and an arena date in Jacksonville, Florida. Six shows playing simultaneously was a Hanneford record. The equipment and tents were moved on twelve large semi-trailers.

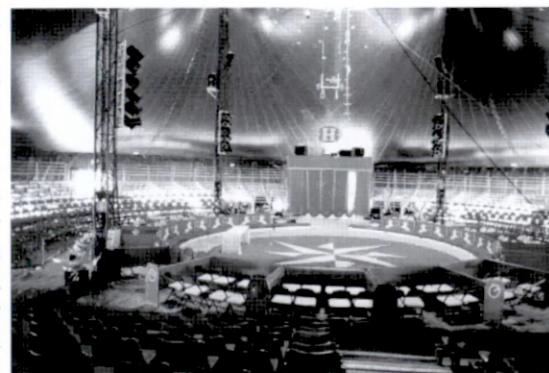
A Hanneford tented magic show called Bedazzled was new. It appeared along with the big top presentation at Wayne McCary's Eastern States Exposition where the performance was given four times a day for seventeen days. Illusionist Paula Paul, David and Kathie Haines, and Barry Lubin with four female and two male dancers composed the cast. The show featured tricks with live birds, a sword basket, levitations and an illusion where a motorcycle rode through Paula Paul's body. The tent sat around 700 people. The attraction was free.

The circus performance in the large European-style big top at the Big E included David Maas, ringmaster and announcer; the Marionoffs, cradle and straps; three Mongolian girls, contortionists; Ian Garden, liberty act; and Kaseeva and Maas, quick change act.

The Hannefords had a summer season big top circus at Adventureland amusement park in Des Moines, Iowa from May 29 to September 26. The final date of the season was in Scottsdale, Arizona, December 19-20.

In October John Herriott began training a new twelve horse-pony liberty act in the Hanneford winter quarters to be presented by Nellie Hanneford in 2000. New stalls were built and a trailer was purchased to carry the stock.

The Tarzan Zerbini Circus, operated by Tarzan Zerbini and Joseph Bauer, Sr., opened in Fort Wayne, Indiana on January 28. The performance included John and Tina Winn, aerial motorcycle and sway poles; Zerbini and Vidbel dogs; Kimberly Smith, Maritza Blaszak and Jill Pages,



Inside the Hanneford European big top at the Big E. Paul Gutheil photo.

aerial acts; Coronas, Esqueda and Zamperla, unicycles; Altier Archers; Raul Alvares, clown; three rings of elephants; Flying Pages; Brunon Blaszak, tigers; Zamperla riding act; and a motorcycle globe act. In April Zerbini played the Amara Shrine date in West Palm Beach, Florida.

Billed as Circus Maximus, the show played Denver and Fort Collins, Colorado in March. Heidi Herriott was ringmaster and the performance included Bruno Blaszek with ten tigers; the Anderson brothers, motorcycle act; six elephants worked by Mike Donoho; the Esquedas, acrobatics; Jay Cochrane, break-a-way pole; the Flying Favorites; Mutcia, high wire and Dave Smith, cannon act.

The Zerbini show played Worcester, Massachusetts, October 1-3. Larry Solheim was bandleader with two others in the band. Joseph Bauer, Jr. was ringmaster. The performance included Xena, magic and illusions; Raul Alvarez, clowning; Maya's poodles; Kimberly Smith, single trapeze; Tahar, alligators; elephants

The front of Hanneford's Bedazzled show at the Big E. Paul Gutheil photo.





The Zerbini big top at the West Palm Beach, Florida Shrine show in April. Arnold Brito photo.

presented by Mike Douglas; Coronas brothers, unicycles; Nino Murillo and Peggy Mills, bow; Deliah Zerbini, foot juggling; Zamperlas, bare back riding featuring Olissios Zamperla, horse to horse back somersault; Nicholss Sourwns, juggling; and Joe Bauer, Jr., space wheel. During the summer the show played its usual under-canvas stands in Canada. On July 21 a one hour program about the Zerbini circus was shown on PBS.

Hamid's Circus Royale opened in January in Indianapolis, Indiana, featuring Brian Miser's cannon act. It played Topeka, Kansas, February 26-28; Chicago's Medina Shrine, March 5-21; LaCrosse, Wisconsin, March 5-7; Oklahoma City, March 18-21; Grayslake, Illinois, March 27-27; Wilkes Barre, Pennsylvania, April 5-10; Houston, April 7-11; St. Paul, Minnesota, April 8-11; Pasadena, Texas, April 15-18; Hays, Kansas, April 18; Manhattan, Kansas, April 21; Salina, Kansas, April 22; Terre Haute, Indiana, April

The Hamid show in Wilkes-Barre, Pennsylvania in April. Paul Gutheil photo.



23-25; Buffalo, New York, April 21-May 2; Indianapolis, Indiana May 4-7; Binghamton, New York, May 7-9; Plymouth Meeting, Pennsylvania, May 14-16.

In Plymouth Meeting the performance included a five piece band; Blaszak's wild animal act; Nino, loop-the-loop; Raphael, Miss Krateyl and Raina, foot juggling; the Shooting Stars (Caceres), Russian swing and flying act; Maritza, single trapeze; Dalton and Lulisse, rola bola; Dimitri, chair balancing.

The George Carden Circus International operated its usual two or three units in 1999. One show played Gooderich, Ontario the end of May. One of the semis was lettered George Carden Presents the Russian Circus International. The route included the Detroit Shrine show, March 12-28. Other dates were Louisville, Kentucky; Mitchell and Aberdeen, South Dakota; Sioux City, Iowa; Dickinson, Jamestown and Bismarck, North Dakota; Ironwood, Houghton, Marquette, Menominee and Escanaba, Michigan; Minneapolis, Minnesota; Duquoin, Godfrey, East St. Louis and Belleville, Illinois.

The performance included Charles Vincent, performance director and ringmaster; Rene Turcois with six tigers; Justino Zoppe, juggling; Botchnoives, Russian pole and teeterboard; Susan Sheryll, dog act; Redpaths, flying act; Davide Zoppe, monkey act; Espamas, motorcycle act; and Brett Carden, three elephants.

The Larry Carden unit played Joliet, Illinois in February. The acts included the Israel Duo, web, Rosaire's bears, the Golden Astec statues, and Loter's foot juggling and long-rein horses.

Jordan World Circus also operated multiple units. It

played the Saginaw, Michigan Shrine, January 27-31. In Saginaw the intermission lasted forty minutes to allow extended elephant rides. The performance there included the Barreda-Jacobs elephants, Susan Lacey with the Cuneo white tigers. Johnny Peers' dogs, and the Garza statue act. Jordan played the Cincinnati, Shrine Circus from March 11 to 14. Billy Barton was performance director and John Fugate was ringmaster. The performance included the Mega Maniacs, tumbling; Hoffman's mixed act; the Karimas, Russian aerial act; Doddy's dogs; Esqueda, Pavels and Adrian Alberto, balancing acts; Anthony's, motorcycle globe; Esqueda, unicycle act; Nellie Hanneford Poema, liberty horses; Flying Pages, trapeze; Cuneo elephants, presented by Nellie Hanneford.

Don Johnson's Clyde Bros. Circus played Shrine dates in Nashville, Tennessee and Grand Forks, North Dakota. The tiger and elephant acts were booked on other shows the rest of the season.

Circus Gatti played the Los Angeles Shrine, April 22-25. The performance included Vincent Von Duke, cat act (four tigers and four lions); Lorett, high dive to air bag; Tate, clown; Carlos Duo, hand balancing; Constantine Sandou, strap act; Sandou brothers, Russian bar; Rodriguez Duo, aerial cradle and space wheel; John Pelton, miniature ponies; the Zorros, sword balancing and dueling; Kimberly Zerbini, trained rottweilers; Archakovs, Cossack riding; Flying Angels, trapeze and a space wheel and the elephants presented by John Pelton. The season closed in Farmington, New Mexico on October 7.

Circus Hollywood, produced by Serge Coronas, played the Shreveport, Louisiana Shrine under the big top. It played the Ohio State Fair in Columbus, August 6 to 22. The show was given under a green big top with yellow stripes and a side wall with yellow stars. The one ring set-up had a motorcycle globe on one side and a steel arena on the other. The performance included Miss Nicole, juggling; Vincent Von Duke, wild animal act; three girls in aerial acts; Miss Tavanna, dog act; comedy car; Serge Coronas, Jr. and Julia Guaona,

motorcycle globe act.

George Hubler's International Circus played dates in Oklahoma City; Hagerstown and Frostburg, Maryland; Pine Bluff, Arkansas; South Bend and LaPorte, Indiana; Wheeling, West Virginia; Burton, Mentor and Youngstown, Ohio. Hubler again edited the Showfolks of Sarasota yearbook and circus program.

Wayne McCary began his New England tour in Manchester, New Hampshire on April 8. The show included the Flying Cortez; Bill Morris' elephants; Grumpy's Pork Chop Revue; clown Don Otto, diving act; Violetta Ignatova, cat and dog act; clown Barry Lubin; and Gabriella Guzman, single trapeze. The Skarbecki lion act had to close due to the trainer's sudden illness. He was replaced by Mostafa Serroukh's Arab acrobatic troupe.

Garden Bros. Circus operated by Canadians Ian M. Garden, Jr. and Richard W. Garden, opened on April 11 in Toronto. The route took the show to Winnipeg on April 30. Heading back east it dipped into the United States to play St. Paul on April 8 to 11. The season closed at the London, Ontario fair on September 12. The performance included Tahar, strongman and alligators; the Estradas, Russian swing; the Karoly Zebman troupe, bicycle act; the Arrestos, jugglers; Martin Alvarez, aerial strap act; Karl Winn, wheel of destiny; Poemas, flying trapeze; Ian Garden, Jr., eight liberty horses; Martinez, trampoline; Luis Munoz, human cannonball; Tina Winn, trapeze in the moon; four elephants from Lion Country Safari. Robbie Redding and his six piece band provided the music.

Paul Kaye's Circus America played its traditional Shrine date in Evansville, Indiana from November 25 to 28. The performance included Trudy Strong with twelve Cuneo tigers; Vallas Duo and DeGiros Duo,



aerial cradles; Shane Hansen and company, diablos; Joanne's dog act; Tahar Bakkar, alligators; Jorge Rosell's comedy car; the Cycling Bertinis and Hall Sisters, skating acts; Teina, slide for life; Raratonga's uncaged leopards and panthers; Rodrigues brothers and Juan and Daniel, space wheels; the Flying Michaels, trapeze act; James Hall's bears; Rosaire-Zoppe's chimps; Derrick's zebras; Guerreros, high wire; the Cuneo elephants; and the Anastasini Duo, rocket ship. Tommy Baker was ringmaster.

A number of smaller circuses played schools and fairground buildings. Many used a heavy distribution of free kids' tickets as a

The traditional circus poster was alive and well in 1999. Posters courtesy of Graphics 2000, Spotlight Graphics, Paul Butler, Hank Fraser and Robert Sugarman.

marketing tool. Jose Cole's Circus, in its 25th season, played schools in the upper midwest in medium size towns. The show played Princeton, Minnesota on May 24. The performance there included a Camelot spec finishing with Gladys Espana's cloud swing; the Maria sisters, rolling globes; Anastasini, diablos; Yasmin, Roman rings; Zeke, clown; Tom Demry, dressage horse and single elephant; Luciano Anastasini, dog act; Samantha sisters, double tra-



peze; Castros, balancing on slack wire, high wire and motorcycle globe; and Christina, hula hoops.

Valentine's Mighty American Circus appeared in the southwest under the direction of Nicole and Ray Valentine, Jr. Bill Brickle played indoor dates using the Wonderland Circus title. It was in South Carolina in February.

The Famous Cole Circus, operated by Ron Bacon, played Urbana, Ohio on April 8. The performance included Pedro Morales' illusion act; Miss Victoria, juggler; Miss Margaret, zebra jargo act; Miss Cinderella, bird act; Princess Artus, aerial traps; Zarro & Co. (Valencias), knife jugglers; Hollywood Canine Stars, dog act; Nachi, bicycle act; and the Desperados, perch act. The holiday edition, called Santa's Christmas Circus, played a number of dates including St. Marys, Ohio on November 13.

Royal American Circus, operated by Ray MacMahon, played Dayton, Ohio, April 5 and 6. Pony rides were given in the center prior to the show. There was also a moon bounce and a concession stand. Phil Chandler was ringmaster and Popcorn and Piccolini did the clowning. The performance included the Artisle troupe on unicycles; Bela Tabak, bird act, llamas and miniature stallions; Torres Duo, whips and knives; Yoya, hula hoops; Piccalos, gaucho dancing, foot juggling; and Ron and Robin Dykes, aerial cradle.

Mike Naughton's Yankee Doodle Circus was another school show. It opened in April playing dates in New England. Charles Van Buskirk was ringmaster. Included in the performance were Alex Gomez, juggling and alligators; Billy Vaughn, cigar box juggling; the Darnells, dogs; Miss Tatiana, hula hoops; Norbol and son, hand balancing; Alex Gomez with alligators; and Meirmnov, perch pole.

The Royal Palace Circus was operated by Harry Dubsky, Jr. The complete show moved in a 53 foot semi-trailer pulled by a Volvo tractor. The performance included Larry Clark, ringmaster and juggling; Linda Hermann's Lipizzaner stallion; Bannister's dogs; Frank Galumbo, juggling and cradle act; Keith Bannister, plate spinning; Valla family, unicycles; and Berrtinis, unicy-

cles. The 90 minute performance was accompanied by taped music. Harry Dubsky, Sr. operated a second unit, titled the Great Sarasota Circus. The performance included the Dunderdales, rola-bola; Christian's poodle dogs; and Irvin Hall's baboons. Brad Lee was ringmaster.

Circus Pages' season opened in early February and played Valdosta, Georgia on February 5. A fence enclosed the ring, but did not obstruct the view and kept children away from the action. The music was on tape. The performance included Jorge Pages' wild animal act; Fernandez Duo, juggling; James Earhardt, ringmaster, bicycle act and dog act; Freida Pages and Miss Yolanda, horse routines; Posso Duo, wire act; Freida Pages, aerial lyre; Tico-Tico, clown; Lacenta Pages, dancing horse, and two elephants. The show played Urbana, Ohio on April 14.

Pages moved on a straight truck carrying bleachers, pulling a prop trailer. A straight truck carrying the cats pulled a trailer with the arena and props. A straight truck carried concessions stock with a trailer carrying the concession stands. A fifty-five foot semi-trailer carried two elephants, two camels, a horse and five ponies. The Pages family all had late model fifth wheel trailers. Jose Pages handled the concessions, while son Jorge ran the operation.

American All Star Circus, managed by Floyd Bradbury, opened

early in the year. In its 15th week, the show played Tauton, Massachusetts on April 24. It did not use a ring; all acts were presented on a blue mat. The performance included Brent Webb, magic and illusions; Dave Acree, juggling; Byron Bowman, fire act, goats and miniature horse; Ryjkov Duo, plate spinning; Kathy Garcia, dog act, juggling and cradle act.

Billy Martin's Cole All-Star Circus played northern New York early in the year. When the show played Monrovia, New York on March 31 the performance included the Ritmos Duo, juggling; Jason Bautista, hand balancing; Emil and Debbie Zacharys, juggling; Angela Martin, trapeze; Brett Marshall, bicycle act; Gisela Bautista, contortion and acrobatics; and Los Ritmos, drum and bolo act.

The fall season closed around Thanksgiving. The show, billed as "Extreme 99," was in Glenville, New York on November 21. Some of the acts were the Arresto family, ropes and roller skating and Brett Marshall, BMX bicycle act.

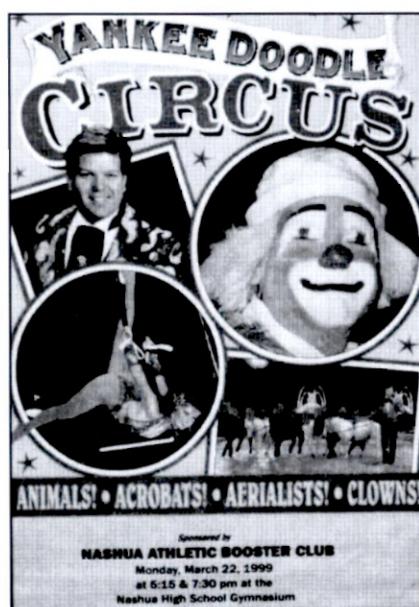
Canada's Circus Leonardo opened April 29 in Becancour, Quebec and closed on June 23 in Labrador City, Labrador. The owner was Louis Leonardo who had been with the Toby Tyler Circus. He was also manager of Canadian Super Circus.

Bobby Gibbs, who had the Donny Johnson elephants on the show, reported the performance was presented in two rings and a wild animal arena. The show moved on a rented straight truck.

Bill Birchfield produced a circus for the Kissimmee-St. Cloud, Florida, Jaycees on February 6. The cast included Luis Munoz, cannon, the Rolling Diamonds, Kay Rosaire's cat act, Reed's dogs and pony, Shane Hansen, juggling and wire walker Luis Munoz.

The Ronald McDonald Circus, produced by Frank Curry, played its usual one stand in Nashville, Tennessee in late November. The highlight of the show were quadruple somersaults by the Flying Condors on November 23 and 26.

Bill Carpenter's Backyard Circus again played fairs with multiple units. Often using a sidewalled



setup, the show brought children from the audience and gave them a fast lesson in circus arts.

The Happytime Circus, operated by Dave Twomey, played Sherman Oaks, California on May 2. The 25 minute show included Twomey as Happy the clown and Sylvester and Barbara Braun in their western routine. Son Kenny did a comedy plate spinning act and grandson Michael did rolling globes. On May 15-17 the show played with a carnival in Moreno Valley, California. A smaller 30 by 50 blue and white big top was used there. The show's larger 32 by 82 foot top was used on most dates.

The Bindlestiff Family Cirkus cast.

Russell Bros. Family Fun Circus, owned by Edward Russell and Stephen Michaels, opened on February 26 at the Imperial, California County Fair. The show played fairs. Several new trucks were added, including a new Suburban used to carry the lighting equipment. A new Terry trailer contained the office and wardrobe. A new blue and yellow big top was added later at the Orange County fair. The show was in Fresno from October 6 to 17.

Andy and Mike Swan's Swan Bros. Circus played its usual route of fairs and celebrations in California. Circus Hope, operated by Rev. Jim Lavender, played the Virginia State Fair, presenting thirty-three performances in eleven days. Two other stands completed the season. Hope exhibited a number of wild animals including a monkey, three wolves, a skunk, two camels, two llama, a zebra and a snake. The not-for-profit operation charged \$7 for all seats

Circus Continental, produced by Peggy Klein Kaltenbach and her son R. J., played a number of county fairs in Ohio and Michigan. It played the Scioto County Fair in Lucasville, Ohio on August 12. Rick Allen Legg was ringmaster of the 90 minute performance. Among the acts were

Brian Franzen with his wild animal act and three elephants; Irvin Hall, baboon and comedy unicycle act; the Howles, juggling, acrobatics and dog act; the Ait Sophia Bulgarian family, cloud swing, perch and Russian swing; Don Birdwell, clown and the Zamperla cannon act.

George Barreda booked the Jacob-Barreda elephants on spot dates and again produced a circus at the Mississippi State Fair.

The Bindlestiff Family Cirkus and



Autonomad Bookmobile covered 22,202 miles in a cross country tour from New York to California. It showed in 52 cities and gave 79 performances in 86 days. The venues ranged from street festivals to college campuses. The performers were Philomena Bindlestiff, ringmistress; Mr. Pennygaff, sword swallowing and fire eating; La Tanya, trapeze; Jonah Logan, clown; Kinkette, drag clown and juggler; SXIP Shirley,

musician; Scotty the Blue Bunny, magic and singing; Tomfoolery, unicycle juggler; and Princess Never, belly dancer. In a number of stands local talent was spotlighted. In Chino, California the performance opened with La Danza, serpentine dancers. In Pittsburgh the Morir Gypsy Dancers were an added attraction. A discount was given to all clowns in make-up. On October 25, the show, using the Cirkus Inferno title, played Brantford, Ontario. Advance advertising stated "not recommended for toddlers." This reference was an understatement as the show was strictly for adults. One act consisted of Philomena (Stephanie Monseu) walking bare-foot on broken glass and then lowering her dress to lay down on the glass bare-

breasted while Mr. Pennygaff (Keith Nelson) walked on her back.

When the troupers arrived in Northampton, Massachusetts they found all of their posters had been torn down and replaced by those reading "Boycott the circus. Circuses abuse animals." The animal nuts were unaware that the show carried no exotic beasts, only a rabbit.

The Star Family Circus, owned by Oscar Garcia, played small fairs. Garcia and wife Kathy, with their three children, provided the performance. It featured Rocky, the boxing kangaroo. It played the Cayuga, New York, county fair in early July and later played buildings in the south, primarily in Arkansas and Mississippi, from October to December. They billed the show as "the last circus of the century."

Arthur Duchek produced a mini-circus at the Yorktown Heights, New York fair. Duchek did comedy magic and his wife Goldie did the announcing. Tom Brackney's Mad Cap Mutts, dog act, were in the show.

George and Vicky Hanneford continued their long relationship with the Fort Lauderdale Thunderbird Swap Shop, providing elephants and circus acts such as Tino Cristiani, trampoline; Joel Falk, roping; Qui Ming, vase juggling.

Cathy Rogers' Hetzer Theatrical Productions presented The Wonderful World of Magic at the Rockdale Temple in Cincinnati on October 4. The performance included Happy Davis bike routine; the Fantasy Flyers, acrobatic dancers; Victor Phillips, magic and the Charters, magic.

The Star Family Circus in Weedsport, New York in July. Paul Horsman photo.



The Chinese Golden Dragon Acrobats played the Victoria Theater in Dayton, Ohio on March 6 and 7.

The Just in Time Circus received a new white, yellow and blue big top in the fall. The show played festivals and fairs on the west coast.

The Peanut Circus, out of Seminola, Florida, played fairs, schools and conventions. Clowns Jerry and Connie Yarbrough were the owners. Among their dates were Ashford, Alabama; September 22-26; and Topsfield, Massachusetts, October 1-11.

Ron Morris, whose day job was operating the Spotlight Graphics printing company in Sarasota, was a circus man at heart. He made a spring and fall tour of New England with his Olde Tyme Family Circus.

Dwight Damon's Star Spangled Circus for the 30th year again played the Deerfield Fair in New Hampshire. The one hour performance included Pat Davidson, unicycle juggling; Adele's dog act; Imitrius, chair balancing; the Patricks, rola-bola; Hans Reno, foot juggling; Dieter Galambos, low wire; and Tony and Renee Nock, swaypoles.

A few low profile shows had little publicity, but occasionally listed a route in *Circus Report*: Splash Circus played Berkeley, California, November 26 and 27 and December 3-10. The Zamperla Circus was in Birmingham, Alabama, October 14; Moultrie, Georgia October 19-21. Jedlie Circus Productions played Westboro, Massachusetts on July 28. Circus Fantasticus played Pinole, California, September 23. The Everyday Circus played St. Louis, Missouri on March 7.

Ward Hall and Chris Christ again toured their modern-day side show in 1999 playing large fairs in the east.

The non-traditional tent circuses were alive and well during the season. Most played multiday day stands, often making long jumps between dates.

Cirque du Soleil, not quite a circus, was one of the biggest live entertainment operations in the world. Resident shows were Mystere at

Treasure Island Hotel, Las Vegas; "O" at Bellagio Casino, Las Vegas; Nouba at Disneyworld and Alegria at the Beau Rivage in Biloxi, Mississippi. "O," was given in a one and one half million gallon water tank. The pool measured 150 feet wide and 25 feet deep. The tickets were \$90 and \$100 each.

Under canvas shows were Quidam in Europe, Salimbano in Asia and the Pacific rim and this year's new show, Dralion in Montreal, Toronto, and Santa Monica, California. All of the units made extended stands to sell-out audiences at very high admission prices.

During the year a number of televised programs of the various units appeared on the Bravo cable channel. In November the show announced that it would join with TEA, a private television network, to produce a documentary series and a motion picture.

Other new wave shows calling themselves circuses played theaters across the country. Circus Eloise, from Montreal, played Los Angeles in February. The cast included Jamie Adkins, slack wire; a cradle act by Ariane Darche and Antoine M. Gagron,

and the Les Voila, musical clowning.

Cirque Ingenieux, a new waver directed by Joe Leonardo, opened in Detroit at the Music Hall on February 23. The performance followed a New Age theme and included two aerial acts, a gold balancing act, a strap act, juggler, a Chinese pole act and an aerial hoop act. It played dates in Florida, Ohio, New York, Wisconsin, Illinois, Washington, South Dakota, Colorado, Texas, Arizona, California, and Missouri. The road tour closed in New York City on June 20. A long engagement was played in Atlantic City during the summer. The no animal show was a junior Soleil presentation.

The New Pickle Circus, directed and choreographed

by Tandy Beal, toured theaters across the country. Returning to home base in San Francisco the show opened on December 17 at the Theater Artand.

The New Shanghai Circus played the Remington Theater in Branson, Missouri in the spring. The performance consisted of the usual Chinese turns, contortion, hoop diving, barrel contortion, jar juggling, plate spinning, bench balancing, dragon dancing, and trapeze.

The Flying Fruit Fly Circus from Australia opened at the New Victory Theater in New York City on December 3 for a one month stand. Two years ago the Circus Oz played this theater. The performance consisted of children from 8 to 18. One viewer felt it did not measure up to American counterparts like Circus Smirkus, Sarasota's Sailor Circus and Peru's Circus City Festival show.

Circus Amok, produced by New York City's PS 122, played a twelve day route in various Manhattan parks in June.

Joe Bauer produced a thrill show at the Tropicana Casino in Atlantic City. The acts included a globe of death, sway poles, cannon act, sky walks and wheels of thrills.

The large circus museums continued to grow in stature and enlarge their collections in 1999.

The Circus World Museum opened the season on May 8. The circus performance featured David Rosaire's dogs; the twelve member Evelyn Marinof teeterboard act; T. J. and Nancy Howell, juggling act; the Jacob-Barreda African elephants; and Greg and Karen DeSanto, clowns. David SaLoutos was the singing ringmaster. The Stout-Bruno band provided the music.



The corporate name was changed from Historic Sites Foundation, Inc. to Circus World Museum Foundation, Inc. and the business address changed from 426 to 550 Water Street. The Museum board was expanded to 24 members, providing both a closer relationship with the Great Circus Parade and the communities of Baraboo and Milwaukee.

It acquired two railroad cars: Rudy Bundy's private car, Ringling-Barnum No. 66, bought from Hank Fraser, and Royal American Shows car No. 60, the famous private car of the Sedlmayr family. It was purchased from the Sedlmayrs.

The museum acquired a number of wagons. Bob MacDougall donated two Ringling-Barnum tunnel car show wagons. He also loaned to the Museum Royal American Shows #92 Garage Wagon (originally Ringling-Barnum #131) and two Royal American Shows D-4 Caterpillar tractors, C4 and C5. Les Smout donated a Royal American Shows shop wagon and also funded the purchase of the #34 Royal American Shows general office wagon. John Zweifel's Two Hemispheres bandwagon returned on loan to the museum.

A number of items were donated to the museum including performance props, a rare air calliope, show hardware and archival materials by members of the family that operated the Engford Show, Ruth Engford Clark and David Engford. It received the remnants of the 1938 Robbins Bros. steam calliope wagon from Alex Clark. Two pieces of F. J. Taylor circus wardrobe were donated by a Taylor descendant, along with an 1893 parade photo and a three sheet poster.

Among the archival additions were the following (selected from a list 5-1/2 pages long, single spaced): programs for 1848 Richard Sands Hippoferaean Arena and Circus, 1879 Great London, 1916 Gollmar Bros., 1922 Midina Shrine Circus; couriers for 1885 Sells Bros., W. C. Coup, 1882 Circus Royal. Also acquired was an 1899 *Illustrated London News* print showing a Sanger parade wagon, (preserved at CWM), passing in front of Queen Victoria; numerous trade cards, including one for the 1873 Jackley



The Evelyn Marinoff teeterboard act in the Circus World Museum big top. Fred Pfening photo.

troupe, tobacco card issued in conjunction with the Great London show; glass plate negative for 1895 Ringling Bros. cage wagon in parade and numerous stereoviews of circus activity, notably an 1870s one of a circus giraffe; a letterhead for 1905 MacCaddon Circus and Wild West; songster for 1923 Gentry-Patterson; and a handbill for Sargent & Kidder's New Railroad Shows, probably 1890s. Dozens of books including several 19th century circus themed children's books were acquired. A large number of photographs were received including 1,000 contemporary slides from Bob Scherff.

An edited version of the video documentary "World's Greatest Showmen" made its debut in the Irvin Feld building theater. *Badger State Showmen*, a book about Wisconsin's 60 different groups of circus owners, by museum librarian Fred Dahlinger and Stuart Thayer, went on sale. The Museum produced its second compact disk, "Circus Day Music," showcasing the talents of David SaLoutos.

The wagon shop restored the Hanneford band carriage, on loan from John Burke. It made its debut in the 1999 Great Circus Parade. Also repaired and appearing in the parade was the Royal Italian band carriage. Baggage wagons which received shop attention included Ringling-Barnum candy top wagon #102, Hagenbeck-Wallace chair wagon #88, Ringling-Barnum elephant department supply wagon #12, Sparks cookhouse wagon #32 and Al G. Barnes property wagon #99. Work

on the Ringling Bros. Lion and Mirror bandwagon commenced in 1999.

The roofs on two Ringlingville historic structures, the Elephant House and the Ring Barn, were replaced. The basement of the Parkinson Library was converted to an artifact repository and all artifacts formerly stored in the Ring Barn loft relocated to it in January. The Museum began to operate a limited e-commerce site. The 25th Great Circus Parade was held in Milwaukee on July 11. A new longer route, taking four days, wound the train through the Fox River Valley for the first time. The thirty-three car train included eighteen flat cars carrying seventy-five circus wagons on the four hundred mile journey.

The Royal Hanneford Circus, for the 12th year, presented its show under large European big top. Another smaller Hanneford top was used for a delightful free clown show featuring Dick Monday, Tiffiny Riley and Barry Lubin.

Sarasota's Ringling Museum of Art felt a cash crunch early in the year. The February 20 Sarasota *Herald Tribune* told the story: "Ringling Museum director David Ebitz has announced a major reduction in staff at the state art museum. The cuts include his senior curator and deputy director for collections and programs, Mark Ormond. Six of the eight people fired were salaried by the State of Florida as part of the museum's line item in the state budget." Fortunately Circus Galleries director Debbi Walk was not among those receiving pink slips. However, she was alone with no help other than volunteers.

But good news came in December when the circus museum received a donation \$2.5 million for the construction of a new wing. Howard Tibbals, a retired manufacturer of hard wood flooring and resident of Sarasota and Oneida, Tennessee, made the gift as part of a challenge that the museum raise an equal amount. Tibbals offered the museum \$1.5 million to build a 30,000 square-foot addition to the existing circus building. Another \$2.5 million to endow the new wing, and \$175,000 a year for thirty years to provide staff

support. Tibbals' 3,000 square-foot 3/4 inch scale model of the Ringling-Barnum Circus would be placed in the new wing to be named in his honor.

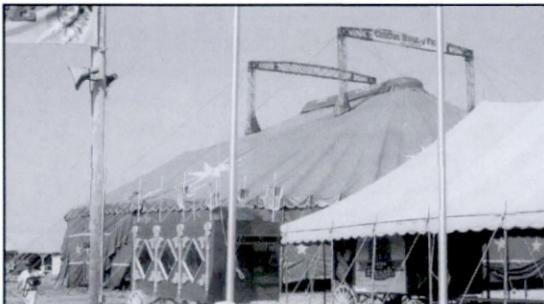
The museum board approved a master plan in October for the expansion of the circus exhibits. The Tibbals pledge was a first step toward a \$7.5 million expansion of the circus area. At long last, the Sarasota arts community accepted the importance of the circus museum and came together organizing a high-line committee to draw wealthy Sarasota residents into a fund raising campaign. By year end the prospects for raising the challenge funds looked very good.

The Circus Hall of Fame in Peru, Indiana had an active year. The circus was presented in the European big top acquired from Big Apple in 1996. This was the top used at the Apple's Lincoln Center winter dates. The big top performances began on June 16. The acts included Armando Cristiani, trampoline; Christine Herriott, liberty ponies; Cosmo, clown; James Plunkett, tight wire; Lily Oscata, web, rings and trapeze; Larry Allan Dean, single elephant and Doug Terranova, elephants. Dave Morecraft on keyboard provided music for the show and also presented a calliope concert twice a day. The show was produced and announced by John Fugate.

Dean also presented a tiger training session twice a day and Terranova performed a "tiger talk" show. At the end of the season Christine Herriott put together a mini circus parade

In July two former Ringling-Barnum Mack trucks were added to the wagon collection. During the summer Ringling-Barnum baggage wagon #20 and the Cole Bros. triple hammer stake driver were restored by the Peru Wagon Works. The Cinderella Coach was repaired and repainted by Michigan circus fans. A grant from the Indiana Department of Historic Preservation provided funds to restore the north barn to its original configuration. A new entrance to the gift shop was built. The animal and wagon display in south barn were expanded.

Gunther Gabel-Williams was pres-



The Circus Hall of Fame big top in Peru, Indiana. Tom Dunwoody photo.

ent for his induction into the Circus Hall of Fame on July 24.

The Hertzberg Museum in San Antonio, Texas, displayed new exhibits. The Great Taylor Circus, an HO scale model show, was in the museum's atrium. A wild west show exhibit opened on the second floor. The "Texans in the Circus" exhibit was reinstalled and enlarged. A new hands-on clown exhibit allowed children to put on clown costumes and wigs. Joan Barborak joined the staff as assistant for archives. The remodeled building had a new elevator and handicapped access.

Young children and teenagers interested in learning circus arts had the choice of a number of training opportunities at colleges, schools and camps across the country. Nearly all were not for profit operations.

The creme de la creme was the Ecole Nationale du Circus in Montreal. Recognized as the finest and most comprehensive circus arts training facility in North America it produced a steady flow of polished students who found work with Cirque du Soleil and other new wavers.

The Flying High Circus from Florida State University, in its 52nd year, was one of the oldest youth circuses. Its director was Richard Brinson. Among the acts were aerial high casting, balancing, double trapeze, flying trapeze, hanging perch, high wire, juggling, and perch pole. A complete three ring show without animals is present on campus during the spring break in a tent. A highlight of the summer was an annual visit to Callaway Gardens in Pine Mountain, Georgia starting the first week of June.

The 50th edition of the Sarasota County School System's Sailor

Circus, under the direction of Julie Snyder, was held from March 18 to April 3. Ninety-nine performers appeared in the program. The show hosted the national convention of the Windjammers. Their regular performance was in the spring. Sarasota's National Circus School of the Performing Arts, organized by Dolly Jacobs and Pedro Reis, was re-incorporated as Circus Sarasota.

Circus Smirkus, was a nonprofit circus camp in Greensboro, Vermont. The Smirkus organization held five camping sessions in June and July. Each two week session provided training in basic acrobatics, juggling, clowning, trapeze, tight wire, Spanish web, and unicycling. Robin Mermin, an alumni of Ringling-Barnum's clown college, was the founder. After the students had become somewhat professional in circus skills, the show played its usual New England route.

Added to the circus youth performers were first class professionals. Alberto Zoppe, at age 76, presented a comedy riding school and created a three-high pyramid on horseback with Smirkus troupers. Jade Kinder-Martin worked with some youth performers on the high wire; Troy Wunderle joined Mermin in presenting the theme of The Adventures of Robin Hood. The play within a circus was scripted and followed the narrative as participants in medieval outfits provided chases, horseback riding, sword fights and archery contests. The highlight of the tour was the appearance of French mime Marcel Marceau in a benefit performance. On January 28 Mermin presented "Rockin Robin's Rock N' Roll Circus" in Barre Town, Vermont.

Gamma Phi, under the direction of Dr. Jerry J. Polacek, was an honorary coed fraternity at Illinois State University in Normal, Illinois was one of the oldest and largest school circuses in the country. It was sponsored by the university's department of health, physical education and recreation it was started during the 1929-1930 school year and has continued since. Performances were given in the spring. Acts included tight wire, rolling globes, juggling, revolving ladder, high cradle, unicy-



French mime Marcel Marceau in a Smirkus benefit performance. Robert Sugarman photo.

cle, aerial acts, perch pole and a Russian swing. The organization also operates a circus training camp each summer.

The Make-A-Circus was founded in 1974 by Peter Franklin, who brought the show to San Francisco from London, England. Among its programs were a Teen Apprentice program, Clown Therapy, Corporate Team Building and Special Events. These programs continued the mission of directly linking the arts with social needs. The show, staged by Joan Mankin, opened its 25th season in Golden Gate Park on June 20. The new show was titled "When Zacchinis Fly." The first half was circus acts; the second brought kids on the stage to learn circus skills. During 1999 the show traveled across California. It played Coronado,

The Circus Smirkus midway. Robert Sugarman photo.



California on July 28.

The Great Youth Circus presented a program in the Wilson Middle School in Appleton, Wisconsin under the direction of Tim Tegge. The 12 to 14 year old children presented twenty-one acts, including swinging ladders, chair balancing, plate spinning, foot juggling, diablo spinning, and acrobatics.

The Berkshire Circus Camp was on the campus of Berkshire Community College in Pittsfield, Massachusetts. The camp was operated by the American Youth Circus, a non-profit operation. It was in session from August 2 to 21.

The Great All American Youth Circus, directed by Pete Wray, was produced by the Redlands Family YMCA, in Redlands, California.

The Wenatchee Youth Circus, produced by Paul Pugh and based in Wenatchee, Washington, played fourteen dates in its home state, opening June 12 in Benton City and closing in Stanwood, Washington on September 5. The performance included a flying trapeze act, a thirty-five foot high wire act, three trampolines, Spanish web, teeterboard, tumbling, and unicycles. Many former performers had gone on to appear in professional circuses.

The one ring show was side walled and traveled in one large semi-trailer. This was the 47th season for the show.

The Russian American Kids Circus was headquartered in Brooklyn, New York. The non-profit organization was founded in 1994. Headed by Alexandre and Regina Bertenstein, who were associated with the Moscow Circus, the group was based in a Brooklyn Jewish Community Center. Their first grant was from the Brooklyn Arts Council. The show had grown to a point that 175 performances were given a year.

The Circus of the Star, located in St. Paul, Minnesota was founded by Elizabeth and Dan Butler. It was a non-profit performing arts training school. In its fourth season it offered an alternative program that helped young people learn the values of teamwork, communication and problem solving. The school was rais-

ing money to build a new home that will be in the shape of a big top.

The San Francisco School of Circus Arts was created in 1996 by fifty-nine year old Lu Yi. The school started as an offshoot of the original Pickle Family Circus. The co-founder was Wendy Parkman who performed with the Pickles from 1979 to 1983. Training was in a San Francisco warehouse. The school's yearly budget was a little over \$100,000. Its 1999 holiday show was Yu San (Harmony). The 24 person cast included eleven students and thirteen professional circus performers. The show performed in a number of cultural and community events.

The long time Peru, Indiana, circus school was sponsored by the Peru Circus City Festival. Eight performances were given during the festival each July. The school's seven person pyramid high wire act won a gold clown at the Monte Carlo Youth Festival.

The Fern Street Circus, directed by John Highkin, was founded as a San Diego, California community project in 1990. Both professionals and students appeared. The 1999 production was given in Balboa Park on May 20. Feature acts were acrobats, jugglers, tumblers, highwire and trampoline.

The circus school winning the most unusual name contest was the Hiccup Children's Circus on the Big Island of Hawaii. Classes are held weekly during the school year in three different locations in Hilo and Puna. Over 100 students attended the classes. Since 1992 performances had been presented at schools, libraries, churches, festivals and community events. Their circus arts summer camp taught juggling, unicycling, stilt walking, acrobatics, balancing and clowning. One program, called "Naturally High," was a drug and tobacco prevention presentation that toured elementary schools in Hawaii and on the mainland.

The 30th reunion of Circus Kirk took place on June 18-20 in York, Pennsylvania. Forty Kirk alumni attended. Dr. Charles Boas, manager of the show, charmed the banquet crowd with his memories of the big years of the show from 1971 to 1975.

The Outdoor Amusement Business Association hired Heidi Herriott as its representative to the circus indus-



The Rix bear show at the Big E. Paul Gutheil photo.

try. She quickly drew the OABA into the ongoing problems with the animal rights people. She proposed that OABA circus members agree to abide by a Circus Code of Ethics that meant abiding to all standards set forth by regulatory agencies. Herriott provided a "Circus News" column in the *OABA News*. Various legislative updates concerning animal care were in her articles.

This article is dedicated to Don Marcks, publisher of *Circus Report*. Fred Dahlinger photo.

Hovey Burgess was inducted in New York's City Lore Peoples' Hall of Fame on November 18. Following the presentation, Burgess and some of his former students presented a juggling routine. A reception and dinner was then held at the Museum of the City of New York.

A number of circus people played parks and non-circus dates during the summer tourist season.

Kay Rosaire was featured during the summer at New Jersey's Clementon Park. She also worked for Hamid's Circus Royal at Wilkes-Barre, Pennsylvania and for Vidbel at Altoona, Pennsylvania. One of her cat acts was leased to UniverSoul circus.

Dick Monday conducted a one week clown seminar in New York in the spring. The Flying Cranes debuted their latest production at the Nevada Museum of Art in Reno.

Les Arts Sauts, founded in 1993, presented a trapeze program as part of the Lincoln Center Summer Festival. The group had grown from

the original troupe of six to a company of twenty-five.

The Brazilian De La Guarda troupe presented a show in an abandoned bank building in New York's Union Square. The unusual venue had no seats. The eighty

minute performance was mostly aerial turns in what one reviewer called a "bizarre spectacle." The performers dressed in street clothes, although one performer was nude except for a flying harness. Audience members were abducted by the nude person and hoisted aloft. Other performers mixed through the audience. The music consisted of a group of drummers.

Many animal owners toured midway shows playing fairs. Johnny Welde's bear act was featured at the Catskill Game Farm in upstate New York. Chris Allen toured a tiger show owned by Josip Marcan. Bill and Cindy Morris presented their Elephant Encounter at the Saratoga, New York,

fair. Lee and Judy Stevens also played the same fair with their Baboon Lagoon. Susan Rix presented her Bear Country show at the Big E fair. Donn and Nancy Moyer played fairs in their 10th season with the Reptile Safari in the Northwest.

During the year the circus world was saddened by the passing of many who had spent their lives in the sawdust arena. They included Amelia Adler, wife of clown Felix Adler; Kenneth and Audrey Austin, clowns; Bill Ballantine, clown, circus author and artist; Mickey Beehee, trapeze performer; Ted Bowman, circus executive and historian; Myles John Call, elephant man; Donnie Carr, elephant trainer; Mogador Paul Cristaini, rider and general agent; Bobby Davis, clown; Cilly Feindi, horse rider; Mabel Hetzer, circus promoter; James Ille, circus bandleader; Guistino Loyal of the riding family; Len Leonard, Kelly-Miller front door man; Charles Ringling Lancaster,

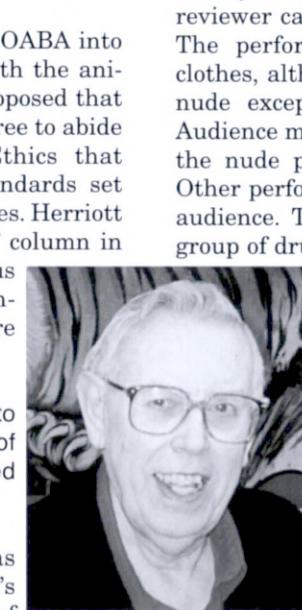


Lee and Judy Stevens' Baboon Lagoon. Paul Gutheil photo.

head of the "49ers," and grandson of Charles Ringling; Joe Lemke, chimp trainer; D. R. Miller, circus owner; Bill Morrison, Los Angeles circus fan; Clark McDermott, dog trainer; Dr. John G. Martin, circus veterinarian; Eugene Nock, Sr., producer; Emil Pallenberg, bear trainer; June Plunkett; Fred Reed, former CFA president, James Riggs, juggler and trapeze performer; John Reid, circus owner; Roland Tiebor, Jr., seal trainer; Jean Tomaini, side show performer; Hoxie Tucker, circus owner; Steve Wallenda, wire walker; Mario Zacchini, human cannonball; and Roy Zinser, press agent.

Again we are indebted to Don Marcks, to whom we dedicate this article, and his *Circus Report* for the vast amount of information he published during the year. Paul Gutheil again provided a wide range of photographs. Some information was taken from the Internet.

Others contributing information and photographs included Chuck Burnes, Jan and Bill Biggerstaff, Don Bridwell, Joe Bradbury, Arnold Brito, Paul Butler, Amos Bolieu, Wayne Boltz, Jerry Cash, Don Covington, Cam Cridlebaugh, Jr., Denny Childers, Fred Dahlinger, Chuck Druding, Tom Dunwoody, Bill Rhodes, and Bill Elbirn, Douglas Fairbanks, Hank Fraser, Albert House, Al Hollowell, Sam Holmes, Paul Horsman, Heidi Herriott, Burt and Sally Harwood, Bobby Gibbs, Ray Gronso, Dick Garden, Paul Ingrassia, Harry L. Kingston, Bob Lessard, Edward Meals, Nancy Moyer, Joe Myers, J. Scott Pyles, Fred D. Pfening III, Joseph Rettinger, Don Sandman, Arthur Stone, Al Stencell, Col. Ed Smith, Robert Sugarman, Edward Swenson and Gordon Yadon.



MILLIE-CHRISTINE Fearfully and Wonderfully Made

By Joanne Martell

This is a chapter from the book of the same name. This excerpt was authorized by John F. Blair, Publisher.

PROCLAMATION! WHAT IS THE INTEROCEAN. Who are the proprietors and the agents they employ... They are SHYSTERS OF THE FIRST WATER who will defraud and disappoint the generous public.

Unsigned rat sheet, 1882

Millie-Christine's first circus season with Batcheller & Doris opened Saturday, April 8, 1882 in Pennsylvania, so she missed seeing the famous Jumbo lumber off the ship onto a New York dock on April 9. Jumbo was Barnum's newest acquisition, a colossal elephant eleven and a half feet tall, some said twelve. Barnum called him "the Towering Monarch of His Mighty Race, Whose Like the World Will Never See Again."

Inter-Ocean's tour schedule was a daunting, yet typical, circus run. From early April through May, the performers would ride the cars westward, pitching their tents across Pennsylvania and into Ohio, then play a three-day stopover in Cleveland, then cross Indiana, then zigzag through Illinois. The last week in June, they'd lay over in St. Louis. They'd set up on Chicago's lakefront the first week in July and give an extra Tuesday-morning performance to celebrate the glorious Fourth. From Chicago, they'd jump to Wisconsin; if the circus stayed on schedule, Millie-Christine would spend her thirty-first birthday in Racine. By late August, after the wheat crop was harvested and the plains farmers had money to spend, the performers would play Nebraska and Kansas. They'd roll into eastern Texas in mid-September. For ten weeks, they'd raise the canvas and pull it down on fairgrounds and weedy lots from Clarksville to San

Antonio to Galveston. The last two weeks in November, after the cotton farmers cashed in, the circus would enjoy an end-of-the-season stay in the old queen of show towns, New Orleans.

This was Batcheller and Doris's fourth season with Inter-Ocean. They'd worked their circus into a tightly disciplined, efficient, smooth-running community. The logistics of moving to a new location overnight were simply astounding. In the evening, what amounted to a good-sized town with a menagerie of wild animals went to sleep in Milwaukee, for example. The next

Batcheller & Doris newspaper ad used in 1882. Pfening Archives.

BATCHELLER & DORIS'
GREAT INTER-OCEAN
LARGEST SHOW ON EARTH.
A Grand Consolidation of Twelve First-Class Shows in One,
Composed of a Gigantic
Museum, Menagerie & Circus,
Which for vastness, attractiveness and originality has never been equaled.



THE WHOLE WORLD IN TRIBUTE!
Transferred exclusively on its

3 Monster Palace Railway Trains 3
FOR THE SEASON OF 1882, AT THE ENORMOUS SALARY OF
\$25,000, WITH

MILLIE CHRISTINE
THE RENOWNED
TWO-HEADED LADY.

morning, they all woke up in Waukesha. And this magic happened nearly every night, a new town sliding into view at dawn.

Inter-Ocean played to good crowds across Pennsylvania. The Saturday-morning parade through Erie's principal streets "was a brilliant one, and delighted the thousands who had come to see it," said the *Observer*. At least six thousand people attended the afternoon performance, the *Herald* estimated. "Those who wish good seats must go early this evening, as a rush is certain," that paper advised. "The menagerie and splendors of the ring are unsurpassed. The audience is wild with delight. The two-headed lady, Mlle. Christine, is on exhibition in the main tent, and is seen by all who enter. She sings sweetly... waltzes finely, and is a brilliant conversationalist, and has a most attractive appearance. The circus set up for its Cleveland run on marshy Stone's Flats. Although a drenching Lake Erie squall blew in, business was remarkably good. "The Batcheller & Doris Inter-ocean show is most inconveniently located on the flats, and yet thousands of men, women and children waded almost knee-deep in mud, and not a few sat in puddles of rain water charmed by the mysteries of the magic circle," said the *Penny Press*. The evening crowd was enormous. The ticket office sold out and closed up at eight o'clock. "The main attraction was Millie-Christine, the two-headed lady, though the display of animals was unusually good, and the circus performance above the average," the paper said.

"There is a novelty and artistic finish to everything presented that is particularly pleasing," echoed the *Cleveland Herald*.

Batcheller and Doris looked for-

ward to a sensational season. For the first six weeks, their dream came true--nothing but crowded tents, applause, and good reviews.

Unfortunately, Inter-Ocean and the Great Forepaugh Show overlapped routes all spring. Inter-Ocean usually one jump ahead. Competition roused Adam Forepaugh's killer instinct. Few men could savage a competitor as viciously as "4 Paw." He began firing off the nastiest "rat sheets" he could concoct, aiming to demolish Batcheller and Doris.

Rat sheets sprouted like weeds when two circuses trouped the same area. Billing crews rode a railroad car ahead of the main circus train. At every stop, men would hop off and sweep through the town with paste pots and long brushes, layering every available surface with circus posters. If they spotted a competitor's ads announcing dates ahead of their own, they slapped up malicious rat sheets, ran mean ads, passed handbills door to door, belittled their rival any way they could. The idea was to convince the locals that the incoming circus was a disreputable, seedy outfit and that they should save their money until a first-class show came to town.

Rat-sheet authors disregarded all rules of fair fighting. Their words snarled off the page and went for the jugular. "PROCLAMATION," said one particularly horrid example. "WHAT IS THE INTER OCEAN, Who are the proprietors and the agents they employ. Read, Study, and Ponder After Reading This. Watch, wait and pray as we as watch." Locals were advised to look out for the proprietors of this "FLIMSY, TRANSPARENT FRAUD," for "they are SHYSTERS OF THE FIRST WATER who will defraud and disappoint the generous public. FARMERS, MECHANICS, BANKERS, and PEOPLE IN GENERAL, WATCH THEM."

Inter-Ocean's press agent took a beating in that particular sheet. "WHO IS STREBIC, Their Agent? A poor demented, shallow-brained Scab and Filthy Cur of the worst grade of humanity, who OPENLY PROCLAIMED THE ASSASSINATION OF OUR LATE HONORED PRESIDENT A JUST RETRIBUTION and upholds his murderer,

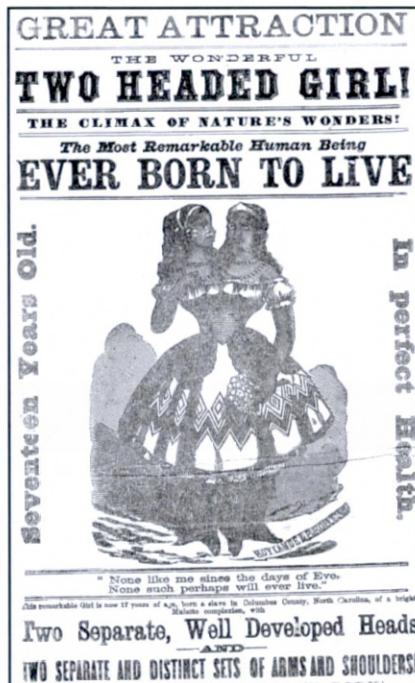
Guiteau, as a saint and wants to see him honored with a MONUMENT OF GOLD! This is a fact and can be proven. Citizens, what ought to be the punishment of this HUMAN HOG? Hang him with the assassin and CAST HIS DIRTY CARCASS TO THE SWINE."

Next came a scandalous morsel involving circus partner George Batcheller and the "\$10,000 Beauty . . . WHO IS THE SENIOR PARTNER?" the rat sheet asked.

It advised readers to ask the Philadelphia chief of police, who would tell them what happened when Batcheller went in search of the "\$10,000 Beauty . . . which title they stole from the Big 4 Paw Show." Batcheller met "a fair, but not unsophisticated damsel," the rat sheet claimed, who invited him to her apartment, where she somehow managed to rob him of \$550. "HE SQUEALED, and arrest was the order of the night" until the damsel "handed over one-half of the spoils." According to the rat sheet, the *Philadelphia Times* found the rest of the proceedings too obscene to report. "Oh! George, where is thy Shame?" the rat sheet asked.

Only John Doris escaped insult. He was such a nice fellow that the writer

Herald advertising the twins at a fair in 1868. Pfening Archives.



couldn't seem to find words to describe him: "Who is the junior Partner of this Triple Handed Fraud. If you can solve it you have the prize. Look at his lithos in the windows and his pictures upon the billboards. He is too sweet and cunning to survive the season through. For the want of room his further history and pedigree will be continued in our next NOTICE!"

The only Inter-Ocean performer singled out in the attack was unlucky Millie-Christine, and the charge was stunning: "The DOUBLEHEADED DARKEY they advertise so extensively is the same they have carted around the country for years gone by, and exhibited for 10 cents, when they want 50 cents to see the dark-skinned monstrosity. A disgusting sight for ladies and children to gaze upon."

The sheet was unsigned but reeked of Forepaugh's street-brawler style.

Inter-Ocean's train arrived at Fort Wayne, Indiana, early on Saturday, May 20. The gaudy wagons had barely begun rolling off the flatcars when someone spotted Adam Forepaugh's latest rat sheet tacked up at the depot. "The one great feature this concern extensively advertises is a horribly repulsive Negro monstrosity," the newest attack on Millie-Christine began.

It is hard to guess what caused such venom against her. Perhaps Forepaugh had tried to hire Millie-Christine for his own circus and been turned down. Or perhaps the butcher's boy experienced the same turmoil that Mark Twain once confessed he felt toward an educated black American he met in Italy. "I could not bear to be ignorant before a cultivated Negro," he wrote, "the offspring of a South Carolina slave."

Whatever sent Forepaugh into his tirade, he'd gone too far. Libel, as *Black's Law Dictionary* defines it, involves "a maliciously written or printed publication which tends to blacken a person's reputation or to expose him to public hatred, contempt, or ridicule, or to injure him in his business or profession." The newest rat sheet fit the legal definition to the letter.

On Monday, Millie-Christine sent Strebic into town with a copy of the

rat sheet. He carried it to the firm of Robertson & Harper, Attorneys & Solicitors, where he was told that Millie-Christine stood a good chance of winning a libel suit against Adam Forepaugh. Strebic retained the firm and ordered it to proceed with the case.

Inter-Ocean had moved on to Illinois by the time the lawyers filed the complaint three weeks later in the United States Circuit Court, District of Indiana.

In the complaint, Millie-Christine said that, by reason of her peculiar form, she was unable to perform manual labor, but that, for the same reason, the public desired to see her and converse with her. That public desire had enabled her to obtain a livelihood by exhibiting herself and to amass the means by which she hoped to become independent.

Adam Forepaugh, the complaint said, intended to exhibit his rival circus at many of the points where Millie-Christine had been advertised to appear. It alleged that on or about May 20, 1882, Forepaugh had composed and printed show bills with the malicious intent to injure her in her business of exhibiting herself for gain. Those show bills, posted in public places and delivered to many hundreds of people residing in Fort Wayne and the surrounding country, contained false and defamatory matter such as the following: "The one great feature this concern [Inter-Ocean] extensively advertises is a horribly repulsive Negro monstrosity. No lady would knowingly ever look upon it, little children cover their faces with their hands when encountering this frightful malformation, and the sooner this hideous human deformity is hid from public view the better it will before the community. All good Christian people can but regret that this afflicted object should be hawked over the Country to satisfy the greed of a couple of side show exhibitors."

Because the show bills had injured Millie-Christine's good name and fame, the complaint said, she demanded judgment in the sum of



The twins played fairs in 1899 using this elaborate front on their exhibit. Pfening Archives.

twenty-five thousand dollars.

Forepaugh was playing Michigan at the time Millie-Christine's lawyers filed her complaint in Fort Wayne. He'd just been hit with another twenty-five-thousand-dollar lawsuit in Detroit, where a Mr. Busch claimed that one of Forepaugh's men had struck him with a club while he was looking under the canvas, which caused him to lose one of his eyes. A United States marshal caught up with Forepaugh and handed over a writ commanding him to appear for Millie-Christine's case at the next term of court in Fort Wayne.

Meanwhile, in Philadelphia, Forepaugh's "\$10,000 Beauty," Louise Montague, had raised the ante to \$50,000 to settle her breach of contract and injury suits. Barnum likely had matters pending against Forepaugh, too.

He usually did. Over the years, Forepaugh and Barnum sued each other so often and spent so much money sending advance men out to post rat sheets against each other—"FRAUD! FALSEHOOD! and DOWNTRIGHT DECEIT!"—that they eventually signed a routing truce. One season, Forepaugh would tour the western states while Barnum covered the east; the next season, they would trade territories.

Despite Forepaugh's effort to ruin Batcheller and Doris' star attraction, Inter-Ocean proceeded west still doing good business. "No circus has ever appeared in this city that has drawn a better class of people," said

the *Chicago Times* on July 8, "and no show has ever given more general satisfaction."

Millie-Christine earned special mention. "By her lady-like and intelligent manner, aside from her peculiar formation, she has made numberless admirers."

Train wrecks were a hazard of life for traveling shows. Sooner or later during the thousands of railroad miles, most circus trains suffered a catastrophe of some sort. Collisions and derailments usually happened in the middle of the night with a thunderous crash and a grinding, jolting stop, followed by human and animal screams and roaring, trumpeting, and howling in the darkness. Surviving a train wreck put lesser problems like lawsuits in perspective, at least temporarily. Millie-Christine went through the frightening experience in Texas. "A freight-train collided with Batcheller & Doris' circus train at Mesquite last night," said a telegram datelined Dallas on October 7, 1882. "The circus-train was wrecked. Three men were injured. One will die."

There were other dangers as well. An Inter-Ocean contracting agent, Samuel P. Cox, narrowly escaped his demise during a Texas shootout. He rode an advance car into Clarksville and checked into the Donoho House for a good night's sleep. By sheer coincidence, a Clarksville black man had been accused of rape the previous day. After being thrown in jail by the marshal, the prisoner was hustled out by out by local citizens and lynched. The next evening—the very night Cox checked into the hotel—"the negro's brother got several col-

ored persons together to look for the marshal to kill him," as Cox later reported. "When I arrived there to do business for the Batcheller & Doris' Circus," Cox wrote to his friends via the *Clipper*, "I was put in the room where the marshal used to sleep.... In the evening of Sept. 5 the negroes fired through the window of the room about five shots, which, fortunately, did not touch me, but you can rest assured I was very much frightened. You can state to my numerous friends that I am safe, and hope to be home by Dec. 1." Home was Philadelphia. Cox arrived in good shape, ahead of the rest of the circus.

Batcheller and Doris broke up their partnership at the end of the 1882 season. Batcheller put a good face on the split with a press release announcing that Inter-Ocean, after a successful thirty-five week season, had closed December 8 in Jackson, Tennessee, "and G. H. Batcheller then retired from business, having accumulated a fortune, and sold his interest to his junior and managing partner, John B. Doris."

Truth be told, Batcheller fell far short of a fortune. One old agent who traveled the southern states that season spread word that, as far as he knew, every menagerie and circus that ventured south lost money, "and some of them heavily." Another old-timer predicted that only nine railroad shows would be on the road the coming season, against thirteen in 1882.

Doris, now the sole owner, promised that Inter-Ocean would be one of the nine. He shipped the circus directly from Tennessee to its Pennsylvania winter quarters for "the usual routine of Repairs, Painting, etc., etc.," reported the *Clipper*. "Its present owner intends enlarging it greatly the present Winter, with Open Cages, Tableaux, Calliopes, Wardrobes, etc., and intends to keep it in the future where it has been in the past, viz., in the front rank with all tenting-amusement enterprises."

Millie-Christine wintered at Joe Smith's villa along the south fork of the Edisto River in South Carolina. Nearby Branchville was a thriving rail junction, handy for professional travelers like Joe and Millie-

Christine. The mild climate couldn't be beat.

Her libel suit against Adam Forepaugh hung in limbo. He went out to Fort Wayne in December to negotiate with her lawyers. Both sides temporarily withdrew their legal documents, perhaps hoping to settle out of court over the holidays. On January 25, Millie-Christine refiled her complaint. Through 1883, it sat stalled in Fort Wayne—continued on the court calendar when the parties failed to appear, continued again, continued yet another time. Trying to pin down roving circus people to trial appearance dates could strain the patience of any court administrator.

Having been re-engaged by Doris at a salary of twenty-five thousand dollars, Millie-Christine put the finishing touches on her costumes for a second circus year. Newspaper ads announced 1883 as positively her "last season" with Inter-Ocean.

Doris prepared new postcard-sized advertising flyers for Millie-Christine, copied from last year's pretty poster. On the flyers, she is depicted holding sheet music and wearing long white gloves. A surviving copy shows colors so delicate that the little flier looks hand-tinted the

Lithograph of the twins used by Batcheller and Doris. Circus World Museum collection.



stage curtains are strawberry and peach; a sky-blue gown is clasped with a pale pink bow; the fans and slippers are butter yellow.

The text on the reverse side describes "A HUMAN MIRACLE . . . most astonishing and pleasing." It speaks of "faces beaming with intellectuality," of "sparkling black eyes denoting vivacity, life, animation, and genuine mirthfulness," and of mental faculties "of a superior order, and double."

Zazel, the "Human Cannon Ball," signed on again with Inter-Ocean, as did trick riders William Showles and Sallie Marks, Prince Satsuma, most of the leapers and jugglers from the previous season, and Johnny Patterson and his fellow clowns.

They spent their first week performing in Philadelphia, working out the kinks. "SEASON WAS BRILLIANTLY OPENED BY THE INTEROCEAN SHOW" said the *Philadelphia Times* on April 10. "A brighter, prettier or more generally pleasing street-parade than that of J. B. Doris' Interocean Circus and Menagerie yesterday was never seen in Philadelphia. The pageant moved over all the principal streets, and the sidewalks were jammed with people."

Posters promised that the parade would be "a Colossal Carnival of Grand, Gorgeous, Glittering, Concada of Golden Chariots . . . THREE SOLID MILES OF SUPERB SPLENDORS."

Professor Harry Armstrong's band led the parade, seated in a golden chariot called "Flying Pegasus," drawn by eight handsome silver-gray horses.

The musicians played their hearts out on twenty-four gleaming new instruments from the C. G. Conn Company. Then came Semiramis on her elephant and a long procession of animal cages and gilded and mirrored wagons. Millie-Christine and other ladies of the company waved to the crowd from Mr. Doris' own painted coach. Clark's Slave Cabin Jubilee Singers, seated upon a crystal-plated chariot called "Jubilee," rode along singing plantation melodies and camp-meeting hymns. The Goddess of Liberty and her attendants waved from another wagon.

On and on, they swept past. Zazel's gun appeared, drawn by four stout

horses followed by clowns on mules, dashing jockeys, camels, elephants.

A pachyderm with John Doris' old stage moniker put on an impromptu show. "On Broad Street an elephant named 'Hunk-y-dory' spied a tempting stand full of peanuts on the sidewalk," said the *Times*. "Forgetting for a moment his keeper's spear, 'Hunki' lumbered through the crowd, and with his trunk scooped half-a-bushel of the nuts into his mouth. Then he thought of the keeper and spear, and plunged back into the line of the procession."

Like a fantastic caboose, the steam calliope came last in the parade. Circus folk pronounced it "cal-i-ope," with the accent on the first syllable. Doris had ordered a superlative new calliope from Cincinnati. The manufacturer swore it was the largest in the world. Fortunately for the paraders, Professor Will Horn "manipulated" his wheezing "steam piano" so it deafened only those near the end of the line. "The calliope in Doris' show has, it appears, ten more whistles than any other steam chest on the road," said one listener. "It struck us in that light. We might be able to stand a few more whistles, but it is doubtful. The line has to be drawn somewhere or some circus will be coming with a calliope that may strain the municipality and fracture the verandahs."

There hadn't been such a street show in years, someone said later in the summer when the show reached New Bedford, Massachusetts, "although in the past two we have seen both Barnum and Forepaugh."

John Doris was a hands-on owner. "Mr. Doris is a worker," said a Rochester, New York, paper. "Instead of riding about in a carriage with paste diamonds and fine clothes, he is at the tent, here, there and everywhere, personally attending to the details of his show."

The fast-paced show pleased Inter-Ocean customers wherever it played. "There are no tedious waits, everything moves along smoothly, and every person connected with the entertainment, from the performers to the sawdust-rakers, seems to know and understand his business," said the Rochester paper. Circus-goers appreciated Doris' new



George H. Batcheller, co-owner of the Inter-Ocean show in 1882. Pfening Archives.

rule that candy "butchers," peanut sellers, and lemonade vendors had to do business outside the main tent. There was no more climbing over the audience's legs during the performance and blocking the view.

In June, when the circus was playing Vermont, a Yankee confidence man tried to turn a quick dollar at Inter-Ocean's expense. Millie-Christine felt the sting first. She heard rumors that her agent had arranged a new contract for her without her consent, and it made her hopping mad. Evidently, Joe was not on hand to deny the rumor. She sent off a decidedly tart announcement to the *Clipper*: "TO MY ACQUAINTANCES AND WHOM IT MAY CONCERN.

"Feeling that there is an impression prevailing that my agent has that complete control of me (that I myself am a nonentity), he having the power to direct and redirect my movements regardless of my wishes, I take this method of making it known that such is not the case. He has not now, nor ever has he had, any right to transact any business for me without first consulting me and knowing if it was agreeable, and as remuneration for his services gets a percentage on my income."

"Respectfully, MILLIE-CHRISTINE"

John Doris cleared up the misunderstanding with a public warning in the *Clipper* the following week. An imposter was on the prowl, he said, a man posing as a business agent who offered bogus contracts with the intention of stealing an agent's percentage. Doris asked that all parties "keep a wary eye on this individual, who has no connection with this show in any way."

Inter-Ocean performers continued to enjoy good notices in every town where they "spread canvas." Doris clipped the local reviews and sent an assortment for the *Clipper's* weekly "Circus News" column.

"The trapeze performance of Millie Tournour is a revelation of Woman's strength and courage.

"Zazel is a 'daisy,' pretty, lively, finely formed . . . the very queen of performers.

"William Showles, the daring bare-back-rider, accomplishes apparent impossibilities and utterly disregards the laws of gravity. . . . We saw yesterday what we never saw before, a man throw a forward somersault and the horse going full gallop."

Millie-Christine gathered her own stack of raves. "We have not space to describe the really fine performances of all the different members of the company, but cannot refrain from complimenting Millie-Christine.

"One of the most astonishing things in the show is Miss Millie Christine.

"Dr. Purday, Dr. Weaver, Dr. Pratt and others went to see the wonderful double woman . . . this afternoon. They pronounced her a remarkable being.

"Millie-Christine, The Two-headed Lady, has become quite popular here, her intelligent, affable manner drawing all towards her.

"Millie-Christine are very much attached to each other, and never tire of each other's company. At each performance they appear in the ring on an improvised floor, where, besides dancing, the), sing a pretty duet.

"Millie Christine and Christine Millie, the two-no, the one young lady, who is the fortunate possessor of two heads and four feet, was next introduced, and entertained them with singing and dancing. This won-

derful freak of nature is well worth seeing, and makes an entire exhibition in herself or their selves."

Johnny Patterson was still in top form. A feature writer prowling the tents one day asked the circus's press agent to introduce him to the famous Johnny. "Patterson is a broth of a boy and genuine Irish clown," he reported, "with a rich, tuneful brogue that is pleasant to the ear." Patterson loved working with Inter-Ocean because it was a solid, old-fashioned circus that didn't drive the audience cross-eyed trying to watch too many acts at once. He wouldn't travel with a two-ring circus, Johnny told the reporter, because the attention of the people was so divided that it made a clown's work too much like manual labor to suit his instincts. "He says the only being he knows who can properly appreciate a two-ringed circus is Millie-Christine, the double-headed woman."

Inter-Ocean was on the jump between New Haven and Providence when word arrived that General Tom Thumb had collapsed and died at his Connecticut estate. He'd suffered apoplexy—a major stroke. Tom was only forty-six. He'd lived a rich life with Lavinia—too rich, for he'd grown as round as the billiard balls on his custom built table. His oldest friend, P. T Barnum, immediately wired Tom's Lavinia. "Yourself and family have my warmest sympathies. Death is as much a part of The Divine Plan as birth," his telegram said in part. He and ten thousand other mourners attended Tom's funeral. Barnum had been in New Hampshire shortly before the sad news came. Even on vacation, he never neglected business. "I am at the top of Mount Washington," he telegraphed the New York papers. "It is the second Greatest Show on earth."

Inter-Ocean toured New Hampshire that same month. In Portsmouth, bareback rider Sallie Marks celebrated a special occasion. She finished her act and dashed from the ring, but before she could leave the tent, the ringmaster called her back. The "Petite Princess of the Arena," he announced to the crowd, was celebrating her birthday. The beaming Sallie accepted cheers from



John B. Doris, co-owner of the Inter-Ocean Circus, in 1882. Pfening Archives.

the audience and an armful of gifts from fellow performers. She was sweet sixteen, and if she'd never been kissed by Willie Showles, chances are it happened that very day, for sparks were flying between them, as everyone in the circus couldn't help notice.

Out west in September, Inter-Ocean entered a neck-and-neck routing race with W. W. Cole's circus. Cole pulled into Boonville, Missouri, one week ahead of Doris' train, which meant that lots of potential customers had their fill of circuses and were broke by the time Inter-Ocean arrived. To fight the competition and keep up with the times, Doris reluctantly set up a second ring. Most old-timers agreed with Johnny Patterson that it was a shame to split the audience's attention. Doris understood how they felt. He'd been a performer himself. But Inter-Ocean would be running a marathon against Cole for the rest of the season, and a double-ring show might give it an edge.

His people grumbled, but they were professionals, right down to the

sawdust rakers. They altered their acts and learned to play two rings at the same time as smoothly as if they'd always worked tandem. "Doris' Inter-Ocean Circus, which gave two entertainments here on Wednesday last was as good as has visited Boonville in years," the *Weekly Advertiser* said. "There were two rings and two performances were kept going all the time, so that there was really more show than the audience could well keep in sight."

The Inter-Ocean company would remember Boonville, a town on a bluff above the Missouri River. One section of the circus train "ditched" off the Missouri Pacific Railroad track west of town. Two brothers who worked for the circus were badly injured in the wreck; two workhorses were hurt, and the gorgeous bandwagon and the "Flying Pegasus" chariot were demolished. Another Boonville occurrence made for a happier memory. Sallie Marks and Willie Showles took time out for a wedding ceremony.

Doris managed to outdistance W. W. Cole as they ran their shows through Texas in late fall. He booked Inter-Ocean into San Antonio, Columbus, Galveston, and Houston a week or so ahead of Cole and took the early-comer profits.

Inter-Ocean closed the season in Newport, Arkansas. The twins said good-bye to Mr. Doris and the friends they'd lived with for the past two years. They were leaving Inter-Ocean for good. This time, the twins were truly going home. They had earned more than enough to build and furnish the grand house Millie had designed. She was the artistic one, everyone always said.

The twins would not give up touring—not as long as the public still desired to see them and converse with them. As they had declared in their lawsuit, exhibiting themselves had always been their livelihood, their way of becoming independent. They'd lay off for longer intervals between jobs, however, and enjoy ordinary life at their own fine home on family land.

Joyfully, they packed their trunks and marked them care of the Whiteville, North Carolina, depot.

Side Lights On The Circus Business

PART ELEVEN

By David W. Watt

Editor's note. The dates listed are the days the article appeared in the Janesville, Wisconsin Gazette.

November 29, 1913

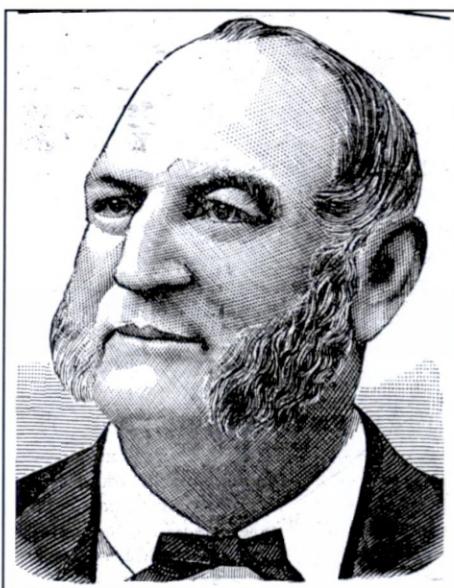
One of the hardest positions to fill around the circus is that of laying out the people at the different hotels. This work, however, has been done away with for some years. But in the early wagon show days and twenty-five years ago with the railroad shows it had to be done and it was a position that but few around the show could fill; for there would always be from sixty to one hundred people to care for. This work meant the registering of all the people coming to the different hotels and assigning them to their rooms. Necessarily when you had to care for so many, the greater portion of the rooms would not be any too good. The man that did this work would scarcely more than get through with it when the women would be up through the hotel looking into the different rooms to see if their room was the poorest or the best. If you gave a woman and her husband a good room one day, you would have to give them a poor one the next and keep changing around the best you could to satisfy them. Unless this man was some kind of an executive officer about the show so that the women did not dare kick and find fault, his troubles would be many.

I had always done this work with the Burr Robbins show, for the reason that my position was such that they did not dare to find much fault. Yet it was hard to satisfy all of them. Later when I went with the Adam Forepaugh show there was a performer doing this work in connection with his and receiving \$5 a week extra pay. Before the show had been on the road very long he quit the work for the reason that he could not give satisfac-

tion and somebody was finding fault every day, running to Mr. Forepaugh and telling him that they had not been treated right and always seemed to get the worst in the hotels. This young man quit the work and Mr. Forepaugh appointed another one and it had not been so long until he had enough of it and notified Mr. Forepaugh that he would not do it any longer. Mr. Forepaugh said to me, "Dave, you are not so very busy in the morning and I wish you would take up this work for a while until we get somebody else that we think can do it without having so much trouble."

At this time we were only going to hotels every Sunday. During the balance of the week everybody made their homes in the sleepers. I said to him that I would do it for a while till he could find somebody, but I said, "Governor, of all the undesirable jobs

Adam Forepaugh, proprietor of the Great Forepaugh show and importer of foreign animals and birds. All illustrations are from the Pfening Archives.



around the circus, this is the worst."

Before I commenced to work or anyone around the show knew that I was to do it, I went back into the different dressing rooms and notified the people that I was going to do this work and that I would use every effort possible to please everyone and that if a man and his wife got a poor room on Sunday, I would see that they got a better one the next; but that I would not expect any kicks to come from any of them while I was doing the work. If they did and made up their minds that they were not being used right, there would always be money enough in the ticket wagon and they had better go there and get their pay and find some show where they would be used better. I did this work for the balance of the season and then said to Mr. Forepaugh, "Now you have got all winter to select a man for this work next summer, but for me never again." This was the last work of this kind or any other outside of my regular business in the ticket wagon that I ever did with the Forepaugh Show.

A short time ago I heard from an old friend by the name of Mike Coyle who several years ago retired from the business and is living in his old home with a maiden sister at Weedsport, N. Y., about ten or twelve miles southwest of Syracuse. Mike Coyle is now 76 years old and has probably put in more years with the circus than any man living.

He started in the business before he was out of his teens as a bill poster and from that time on till five or six years ago Mike Coyle has always been ahead of the big shows.

Among the best shows that he traveled with were Thayer and Noyes, Van Amburgh and Company, Howes' Great London and from that on up to Adam Forepaugh, the

Barnum and the Buffalo Bill shows.

For the ten years that I was with the Adam Forepaugh Show Mike Coyle and I were the closest of friends. While Mike had charge of car No. 3, which was the last advertising car ahead of the show, he would only be a week or ten days ahead of the show and many times during the season would come back and spend Sunday with the show. Mike stood six feet, one inch, was straight as an arrow and had a fine commanding appearance. He never did business ahead of the show with the different people he had to deal with but what they were always glad to see him come again. He had twenty men under him on car No. 3. This was the car that did up all the finishing work a week before the arrival of the show.

Mike's car was sidetracked down east one day, the name of which I have forgotten, but after his men had returned from their work in the country Mike says, "Here's a nice high board fence at the side of our car and it would make a splendid place for a small stand of bills. I will see if I can find the owner in the house."

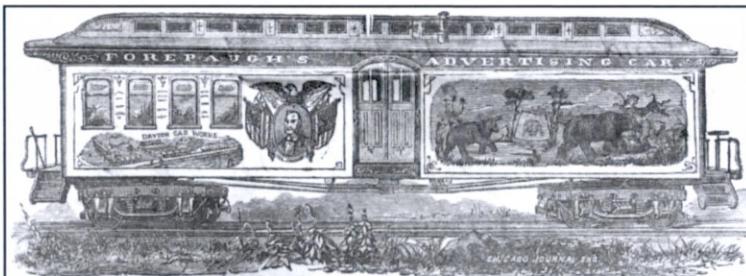
After rapping at the door an old Irish lady came and he told her who he was and that he'd like to cover her fence with bills advertising the Forepaugh Show and asked her how much she would charge him.

"Well," she says, "for covering my old fence with fine looldn' bills like that, I don't think I should charge yez much."

Mike asked her how many there were in the family and she said she had a son and a daughter and that her husband was dead. He said, "I will give you a couple of dollars in money and three tickets for the show."

This pleased the old lady very much and she and Mike Coyle soon got to visiting while the boys were covering the fence with the bills. Mike was always ready to get a joke off on someone or anyone whom he happened to be doing business with.

The old lady asked him what part of the country he came from in Ireland.



The No. 1 Forepaugh advance car in 1884. Mike Coyle was car manager.

"Oh," he said, "my good woman, my people are Scotch. We came from Scotland."

The old lady brightened up and she said, "Stop your nonsense. Wid that face on yez and yo name, Mike Coyle? And ye tell me that ye're Scotch? That might do to tell some people, but ye can't put any such jokes as that over on me. I would not be afraid to bet yez, Mike Coyle, that I could tell yez the county in Ireland that ye came from."

Some of the bill posters working for Mr. Coyle heard the conversation and for many years after, if they couldn't find Mike Coyle around the show, they would say, "Perhaps he's gone back to Scotland where he came from."

It was along in eighty-five or eighty-six that Adam Forepaugh sent for Mike Coyle to come back to the show and hired him for the next season to go ahead as the railroad contractor at more than three times the salary he had been getting with car No. 3. From that time on till 1906 or 1907 when he retired from the business, Mike Coyle was considered one of the highest class railroad contractors in the business.

For more than twenty years he did this work ahead of the Adam Forepaugh, the Barnum and the Buffalo Bill shows. But now he lives in a comfortable home of his own in Weedsport, N. Y. where he said he would probably spend the balance of his days.

A few days ago I was talking with a gentleman about the show business who said that he did not think the circuses of today were as good or that they were taking anything like the money that they did years ago. In fact, he thought the show business in general the country over was not as popular as it was years ago. But in

this he was very much mistaken. There is no question in my mind but what the Barnum and Ringling Shows the last year took more money than they ever did in their history and they must have

done it for they tell me they made plenty of money and their expenses alone would more than eat up the receipts of the show of twenty-five years ago. As for other shows in the entertainment line, in fact in 91 kinds of theatres even down to the moving picture shows, their business for the last year or two has simply been enormous. The managers of all the different theatrical attractions of today are up to date and always alert and looking for the latest, regardless of the price. In the last few months it would seem that the whole world has gone dance crazy, for in some of the best theatres in the country they are paying fabulous prices for the best artists possible to be found in this line of work.

Last season Vernon Castle and his wife, who are supposed to be two of the highest class society dancers in the world, were in France all the summer and even up to a few weeks ago when they came back to this country. For many weeks they were at Deauville which is the great racing center of all France and after finishing their engagement they went to Paris where they remained until a short time ago when they sailed for America. They are now filling a long engagement at the Palace Theatre every evening and Thursday and Saturday matinees, and every afternoon from four to five they are seen at Rector's restaurant and from eleven to twelve after the theatre in the evening. While many other famous dancers are filling engagements at different theatres in Chicago, Mr. and Mrs. Vernon Castle seem to be parrying off the honors. At most of these high class entertainments it is impossible to buy seats unless you get them several days in advance. Taking all these facts into consideration it would certainly look to me as though the show business in all its different branches was on the gain. There have certainly been more

fine theatres built and higher class shows given than at any time in the history of the country. Much of this is probably due to the fact that people have been making more money and have been living better and spending more money, and certainly the shows of the country have been getting their share.

December 6, 1913

When I was a boy my parents lived on a farm in Green County and the country schoolhouse where we attended school in the winter only was located more than a mile from our home. Even the small boys in those days had plenty of work in the summertime so it was only a few months in the winter that we had a chance to attend school. At that particular schoolhouse if any one of our companions, be it boy or girl, did anything to displease us the only byword that seemed to be the one to say at that time was to tell them to "go to Halifax." As we knew little or nothing of the geography of the country the word "Halifax" seemed to be the one place that was located at the end of the earth. Little did I dream in those days that I would even visit faraway Halifax.

Along in about the middle of the summer of eighty-five when the new route cards for the show were passed around I was amazed to see that on certain dates we were to show for two days in Halifax. It was then that the Halifax of my boyhood days was brought back vividly to my mind.

We had a long Sunday run to Halifax and although we got away from the town we had showed in on Saturday early in the evening, it was well nigh noon on Sunday before we arrived at Halifax where we were to show Monday and Tuesday.

I wasted no time in balancing my books and fixing up my business for the past week so that I might spend at least a part of Sunday afternoon looking over the city. History tells us that the first inhabitants located in Halifax in seventeen and ninety-four so that when we showed there the town was something like one hundred and forty years old. It was a quaint old city, built in a haphazard kind of a way, located on a harbor and was

built something along the lines of a beagle hound, for it was three cities long and only about half a city wide. Much of the business of the city along the main streets was on the edge of the waterfront and here was located one of the best fortified forts in that part of the country. The regular soldiers were stationed there and the large guns pointed out over the harbor at that time looked as though they were amply able in times of war to take care of themselves.

About a dozen of us went together and after feeding a soldier well, he showed us all through the fort from one end to another and to us it was a sight well worth seeing. Some distance outside of the fort and encircling the entire building was a large ditch or canal as they called it although at that time there was no water in it. This canal was said to be forty feet wide and thirty feet deep and the fort could be reached only by a bridge raised and lowered over this excavation. This, our guide told us, served two purposes. When the soldiers were all in the fort at night the bridge was raised up and it was impossible for anyone to pass out until a certain time in the morning and in case of war it was fixed so that this canal could easily be flooded with water which would keep the enemy back from the fort. But today with the modern warships if they would ever get into that harbor and turn their guns loose on that old fort, I think it would last about as long as a circus concert on a rainy night. But the soldiers stationed there seemed to think that it was the only fort in

Indians were the subject of this 1888 Forepaugh lithograph. Circus World Museum collection.



the country and strictly up to date.

As for the city of Halifax, it was one of the toughest towns that I ever saw. In all my career in show business this was the only town where an attempt was made to hold up and rob the ticket wagon. This was made by a lone bandit with more courage than brains, for he selected the afternoon when the crowd was thickest, thousands of them pushing around the ticket wagon to gain admission to the show, when he jumped onto the board and made a grab for money that was lying on the floor. But the guards outside the wagon were on him in a second and he never got two feet away from the wagon and only grabbed a handful of bills at that. He was handled roughly for a minute and the patrol wagon came and carried him away. It was only a couple of minutes till everything was going along just the same as though nothing had happened.

It was seldom that big shows ever got up into that country, so we had a big business and although the run was a long and expensive one, the show made plenty of money in Halifax. I had the ambition of my boyhood days realized in finally taking a look at the one city of all others that I was particularly interested in. At that time they claimed a population of something like 35,000 and while they had a good harbor there and many large fishing vessels left that port and arrived there, the old city seemed to be a back number and there were but few buildings to mark the progress if there was any. Their principal industry looked to me as though it was soldiers and policemen, for you would not only meet them on every block, but in the middle of the block. The hotels and restaurants seemed to be the vintage of years back.

But I have always been glad that I visited the quaint old city with its narrow, dingy streets, much different from those that you would see in this part of the country.

Now I am going to tell you something about a show which probably was one of the first to travel to this part of the country. Although it was a small one it probably drew as much notoriety as any show

that ever went on the road. While there was only one performer and for the most part it showed in country schoolhouses, yet it must have been something of a show at that. Here is the show:

Mary had a little lamb. Its fleece was white as snow. And every-where that Mary went. The lamb was sure to go.

All of us having been children once upon a time know of this Mary and her persistent lamb. Nevertheless most of us of a certain age have long supposed that both Mary and her lamb, in one respect at least, were much like St. Nicholas and his reindeer and Jack the Giant Killer and his beanstalk and other celebrities of the Mother Goose school of history. But it appears that we have reckoned without Richard K. Powers of Lancaster, Massachusetts, who has just celebrated his 103rd birthday. Mr. Powers says that Mary was a really, truly girl and that her lamb was as substantial as its fleece was white. Mr. Powers says--and he doesn't care who hears him--that the owner of the lamb with scholarly instincts was Mary Sawyer. Moreover he says that Mary Sawyer was his cousin. Finally he says that Mary Sawyer's lamb was one of twins born on the Sawyer farm in March, 1814. Well, why not? There is nothing improbable about the history of Mary and her little lamb from beginning to end. Boys have had girl cousins and those cousins have had pet white lambs for a long, long time. Anyway, Mr. Powers is old enough to know what he is talking about and we shall always recall Mary and her lamb with increased pleasure.

Hoke Smith, purveyor of publicity for a northwestern railroad, not long ago brought an Indian from Glacier Park, Montana to New York. Smith wanted to know what he thought of the city.

"Heap bad smells," said the Indian. "Why boil um black stuff in horse kettle?"

Smith explained that it was tar fortifying the street. The Indian objected to the perfume the dear ladies use. "Smell um like heap drug-store," said the untutored savage. Men combined tobacco, whiskey and soap smells to his distaste. All hotels reminded him of yesterday's meals.

The theatres smelled like old blankets--"heap long time under bed." The streetcars carried the scent of "many men--no water long time."

The burned gasoline from automobiles and the sickly odor from candy shop doors and gusts of dead air from the subway kiosks and now and then sewer gas where the ante-election diggers are tearing into street surfaces disgusted him.

"Indian must go home," said he, "New York too many smells--all bad. Make heap sick."

There was no compromise. Smith had to take him back to Glacier Park.

December 13, 1913

It was in eighteen and seventy-eight, my first year in show business with Burr Robbins, that we toured the state of Wisconsin for some six weeks, zigzagging back and forth across the state to the northwest and after being out some three or four weeks we were billed to show at Lancaster in Green County. Early in the morning of that day the people came by hundreds from every direction and long before time for the parade to start out the crowd was far larger than anything we had seen that season. As it was my first year of ticket selling and Burr Robbins had

Burr Robbins newspaper ad used in 1878. Circus World Museum collection.



accused me more times than one of being "slower than molasses in January," he was not long in finding me and telling me that when the parade came along for me to have them back the ticket wagon right up on the corner in front of the principal hotel and get on top of the wagon and announce to the people that we would open the wagon downtown for the accommodation of those who wished to buy their tickets early and avoid the rush at one o'clock when the show opened.

The driver backed the wagon up to the corner and I climbed on top, but when I stood up and looked down and saw three or four thousand people staring me in the face, I could not speak. That probably was the worst case of stage fright that anyone ever had. I stood there for a minute and I saw it was no use, so I climbed down and opened the wagon and commenced selling tickets and explaining to them why the wagon was opened downtown.

Burr Robbins was not there to witness the scene, but as there is always somebody busy around a show of even that size, he soon heard the news. When I went into the hotel for dinner the landlord knew that I was the one who had been selling tickets so he took me over--and seated me at the table with Mr. and Mrs. Robbins. Mr. Robbins was thoroughly mad and said to me, "That was a fine talk you gave the people from the top of the ticket wagon, but you can talk about as well as you can sell tickets, so you are keeping up your average."

"Well," I said, "what is the matter now? Did I say something that someone took exception to? If I did, I did not know it."

He said to me, "I know what you did. You simply stood there for a minute with your mouth open and said nothing. I was not there, but I know all about it."

"Well," I said, "I don't think I did make very much of a talk, is but there many a public speaker that would be better off if they said as little as I did on top of the ticket wagon and you probable will get as much money as though I had talked for twenty minutes."

Possibly it was owing largely to some of these severe tests that Robbins put me through that finally

made me a ticket seller, for it was not so many years later that I was billed as the fastest in the business and crowds of people came daily to watch me sell tickets that never went into the show.

I remember once down east that I disposed of several thousand people in a comparatively short time and hundreds of people were standing back watching me work. After the crowds had gone into the show, a gracious little woman and her husband came to the wagon and she said in a gentle voice, "Do you know we don't believe in circuses and never go to them, but we came up here on purpose to see you sell tickets and I wanted to tell you that we have enjoyed it. But else could work as fast as that."

I said to her, "My dear woman, if there is any gift connected with this, it is to you people, for I learned this under the hardest kind of a task master and took some years to learn it. I never knew of gifts of this kind floating around and especially in the show business, but any young man encounters many hardships, I suppose, in learning any kind of a trade."

One of the most unique characters that I ever knew in show business was the father of Adam Forepaugh. "Daddy" Forepaugh, as he was always known around the show, in his early life was a carpenter by trade and raised a family of six boys and one girl. He lived in what was known as the lower part of Philadelphia, which was in the poor district. It was here that he raised his family. After they had all grown to manhood, the wife and mother of the family died.

It was not so long after this that the son Adam not only became famous, but rich and married, moving up into the better part of Philadelphia, buying him a palatial home at 1612 Green Street, which was one of the nice residence streets of the city at that time. Adam was bound that his father should come and live with him, but when he talked to the old gentleman about it, he shook his head and said, "No, Adam, I have lived for forty-five years down in the old home and I have no friends on Green Street; no one that would care for me or that I would care for. I must stay where I

have made my home for so many years and where I have many good friends that I am always glad to meet and visit with."

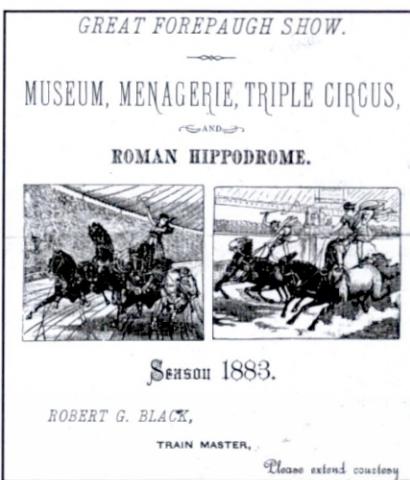
Adam remodeled the old gentleman's house there, making it modern in every way and then left it to the old gentleman to find someone to take care of it. There was an old couple living near him that had been his close friends for years and they moved into the modern home and cared for Daddy Forepaugh as long as he lived.

At every opening of the show in the spring he was always in evidence and always had plenty of complimentary tickets to take care of his friends in the poor district of Philadelphia, all of whom had been nice to him for many years. It was always understood about the show that anything that Daddy Forepaugh wanted he must have. He was naturally reserved and had but little to say, but on the closing day of an engagement in Philadelphia in the spring, Daddy would always be seen making the rounds of the show and at least bidding goodbye to the heads of the different departments and thanking them for the courteous way in which they had treated him. In short, he was a high class Pennsylvania gentleman and outlived his famous son Adam by some three or four years.

With a the big circuses there are certain rules laid down which the people are all supposed to live up to.

In case of missing parade in the morning or being late for the grand entry in the afternoon they would

Pass slip issued by the Forepaugh train master in 1883. Pfening Archives.



always fine anyone from \$2 to \$10. One season we had a troupe of twenty Arabs. These people were always on time, but for some unaccountable reason they missed parade one morning and a fine of \$2 apiece was imposed on them which the equestrian director insisted must be taken out on salary day. This meant \$40 out of the general fund, for the interpreter drew the entire salary and then divided it among the Arabs according to their work.

I always paid them with a bag of silver, and when I handed it out on this particular day to the interpreter, I explained to him that they had missed parade and the equestrian director had fined them \$2 each and that he would find his money \$40 short. They were all standing around the ticket wagon and the interpreter, who was also an Arab, was trying to explain to them that their money was short, and while he was trying to explain to them every few seconds they would take their eyes off of him and look at me. They hung around there for some time until it finally commenced to look to me as though there might be war in Arabia, for they didn't seem to be inclined to walk away.

I called the interpreter and said to him that I thought possibly the equestrian director might have made a mistake and that as he was the man that imposed the fine that I would pay him the \$40, and the equestrian director, if he saw fit, could collect it. The Arabs soon walked away.

I immediately wrote a notice and, after closing up the wagon, took it back and posted it in the dressing room and it read something like this:

"There will be no fines accepted at the ticket wagon imposed on any of the savage tribes with this show. This includes Indians, Arabs and Cossacks. All these people will be paid in full under all circumstances. Signed D. W. Watt, Manager of the Ticket Wagon."

Edmund Milton Holland, one of the best known actors on the American stage, died in a hospital in Cleveland, O., Monday, Nov. 24th. He was a member of the "Years of Discretion" company in which he and Herbert Kelsey and Effie Shannon were playing the principal roles. The

company arrived in Cleveland on Sunday, Nov. 23, for a week's engagement at the Opera House. At 3 o'clock Sunday morning the night clerk in the hotel received a phone call to send a boy to Mr. Holland's room. The boy found the old actor lying unconscious under the telephone in his room. Doctors were summoned and worked for hours to restore consciousness. He was married and his home was in New York.

He was one of the last of the old school of American actors among whom he ranked high. His father, George Holland, was a popular light comedian whose funeral in 1870 stirred up so much feeling against Dr. Sabine, who declined to officiate because the deceased was an actor, and remarked that there was a little church around the corner where things of that kind were done. Whereupon Joseph Jefferson exclaimed, "God bless the little church around the comer," and as such has the Church of the Transfiguration been known to the theatrical profession and the world in general ever since.

The funeral services for Edmund Holland were held November 28th at "The Little Church Around the Comer." Rev. Dr. George C. Houghton, rector of the church, who officiated, is a nephew of Dr. Houghton who conducted the funeral services for Mr. Holland's father. The church was crowded with members of the theatrical profession assembled to pay respect to the memory of the deceased actor. The Lambs' Club and Players' Club sent big delegations. Mr. Holland, in point of priority having been the oldest shepherd of the Lambs' Club, that organization took charge of the funeral. The pallbearers were: Thomas B. Clarke, Clay M. Greene, Augustus Thomas, De Wolf Hopper, Joseph Grismer, William Courtleigh, John Drew and Francis Wilson. The body accompanied only by immediate relatives was taken to Kensico, N. Y., for interment.

December 20, 1913

In my talks of shows and show people I have thus far neglected to mention one of the highest class men in this line of work that I ever knew in the show business. This man was Johnnie Smith, who was born and

resided in Janesville and for many years with the wagon shows was considered the highest class band leader in the country. Not only was Johnnie Smith a musician of a high order, but a gentleman at all times as well. Every winter in organizing his band for the coming season he not only looked for good musicians but good, clean men that you would be glad to travel and associate with.

Johnnie Smith always made it a rule to get as many of his men as possible from Janesville and the surrounding country. In the middle seventies he surrounded himself with such men as Sam Clemons, August Geise, Cash Williams, Len Williams, who still makes his home in Janesville, and later George Gray. All these men were musicians of a high order and in private life a credit to any institution that they might be connected with. The Williams brothers, Cash and Len, were both musicians. More than forty years ago their father was connected with the famous Williams and Seavems Band of Whitewater and Milwaukee and for many years this was the best known band in the western country.

While Johnnie Smith was strict with his men, always giving them to understand that they must not be late either for parade or for the afternoon or evening show, yet he protected them in every way. No musician with him was ever expected to do anything out of his line of work.

One year we were showing in Reedsburg in this state and the lot being low naturally and the day being a rainy one, it was impossible

Performers and elephants in the Burr Robbins back yard. Circus World Museum collection.

to get on the lot with the heavy wagons, so everything was left in the road and all the planks, stringers and canvas had to be carried by the men onto the lot. We were late getting in and when the time came for opening the show few of the seats were up and no ring bank had been thrown up as was the custom in those days. But Johnnie Smith was there with his band early for the opening of the show at one o'clock, but no chance to open for an hour and a half or two hours later.

Burr Robbins chanced through the big top and seeing Smith and his band sitting there he said: "Johnnie, I want you take your men and make the ring bank there."

Johnnie was not long in telling Mr. Robbins that he and his men were there to make music and were ready at any time, "but no ring bank for me or any of my men." Johnnie Smith always contended that it was a good man with the circus who would do everything that he was hired to, and after that was done that he was entitled to sit down or stand up as he saw fit.

When I left the Burr Robbins Show and went to the Forepaugh, Johnnie Smith was still leader of the band and I think still remained there as long as Burr Robbins had a show.

After the Burr Robbins Show went on the rails we were showing in East St. Louis which is east of the long bridge from St. Louis proper. After the afternoon show Burr Robbins came to me and said, "I want you to ride over to St. Louis with me. I have something that I wanted to show you."

We drove around for a short time through some of the principal streets



and finally brought up in front of an old red brick factory building. He pointed up to two windows in the third story and he said: "See those two windows next to the corner? Well, I worked in that factory for a year for eighty-five cents a day years ago and little did I think then that I would be here today with a circus as the sole owner. Don't you think that I have made a few strides since working in that factory for eight-five cents a day?"

I said, "Mr. Robbins, you certainly have. But I want to tell you something. When I was fourteen years of age I rode a pony for more than two months one fall chasing cattle for a cattle buyer at twenty-five cents a day. Now, of course, I am not going to mention this to anyone else, neither do I want you to, but if I ever get as much money or as large a show as you have today, won't my story beat yours?"

But I have never been lucky enough to get the money for the show, so I have never told the story and you will please keep this part of it to yourself, but who knows but what I will yet have a chance to own the hen that will lay the golden egg.

Do you know that we have not had a circus in Janesville for two years? In fact, it will be three years this coming summer since Janesville has had a circus. Along in the eighties and nineties the license for a circus in Janesville was optional with the council, possibly the clerk, and the ordinance read that the rate shall not be less than \$25 or more than \$50. This ordinance held good until nineteen hundred and five when it was again changed to read "not less than \$50 nor more than \$75." This was the license for the big shows up until April the first, nineteen hundred and twelve when it was changed to \$150 and no alternative.

Perhaps the average citizen will tell you that the license is cheap enough, that the big heavy wagons of the circus of today tear up the streets and that it costs extra money for extra police, etc., but the extra police would cost but little money and I'll venture to say that in the last twenty years Janesville has not paid out \$50 in all that time to repair streets that the big wagons of the circus of today have torn up. While we have



some nice brick pavements and it goes without saying that if we keep the people off of them, they would last longer, yet would it not be better to have a crowd at least once a year that will contribute a little toward wearing them out, than to be so careful of them that they will never need to be repaired? Now I am not going to say that the license is too high or the lot is too much, but the fact still remains that it will be three years this coming summer since we have had a circus and there must be a reason. In every way it costs more money to bring the circus of today to your city than it ever did. Their transportation is higher; their hay, corn, straw and oats cost them more money and yet the admission price of the great shows remains just the same.

Janesville is noted all over the country as being a good afternoon stand, but a very bad one at night. No boss canvasman with any large show would dare to make a move that he was not absolutely certain of without talking to the manager of the show, but in Janesville the minute the afternoon show is over, he goes to work without orders from anybody and takes out at least three-quarters of the seats and then at the night show has room to spare. Furthermore no big show has come to Janesville and got expenses out of the city of Janesville alone. If they have ever made any money it has been from people from the surrounding country. The big houses of the afternoon are more than 75 percent

of people from the country, and the small crowds that they get in the evening are possibly 75 percent city people. If it is not possible for the big shows to come here and make any money, then would it not be a good proposition to furnish them a lot and license as cheap as we could possibly afford to?

A year ago last summer in an interview with Al and Charlie Ringling at Rockford I asked them how it happened that they passed up Janesville, if they had struck us off the list. They said, "O, my no! It just happened so." But so far it has been happening so ever since. If we have a remedy, would it not be a good idea to use it?

Cy de Vry of Chicago, who is probably as high class an animal man as there is in this country and who has charge of all the animals in the zoo at Lincoln Park, a few days ago gave a talk to the members of the Anti-Cruelty Society in which he said that an animal is too human to be taken into the home. Mr. de Vry held up a picture of a baboon in bed with pneumonia. Mrs. de Vry had insisted on taking the animal into their home, he said. They put the baboon in bed and sent for a doctor. Both he and his wife learned to like the baboon. As they had no children their attachment grew in the care of the animal during his illness. When the baboon was well they liked him for his pertness. When the baboon grew sick again and died, they grieved for the animal. The keeper said never again would he take an animal into his home for this reason.

He spoke of Nellie and Prince, two dead lions, lying side by side on a bank overlooking the lake. The chivalry of Prince, who had grieved to death for the lioness mate was "human," he said. Many times he had seen Prince waiting on Nellie to finish a beefsteak before lying in a corner for a siesta. Tuberculosis among monkeys in the park had diminished 75 percent, he said, since, on advice of Dr. W. A. Evans, he had used the fresh air remedy.

There seems to be a popular move all over Europe for large theatres on the basis of cheap prices. Rosina Fillipi, the well known actress, is determined to give London a repertory theatre. She proposes that only

the best plays by the greatest authors, both living and dead, shall be produced in it and that a universal price of four pence (eight cents) shall be charged for every seat in the house. The scheme, according to Miss Fillipi, has met with great success in Italy. Should it answer equally well in London, it would be given a chance in the larger towns of England also. Bernard Shaw and Sir John Hare are said to be interested in the matter and have promised their support should the scheme prove to be practicable.

Miss Fillipi says that the theatre now in existence in Milan contains 2,300 seats, all cushioned, comfortable and possessing an uninterrupted view of a huge stage and all at the price of four pence each. Plays by Alexander Dumas, D'Annunzio, Maeterlinck, Pinero, J. M. Barrie, Strindberg, Shakespeare, Molier and Bernard Shaw had been produced there.

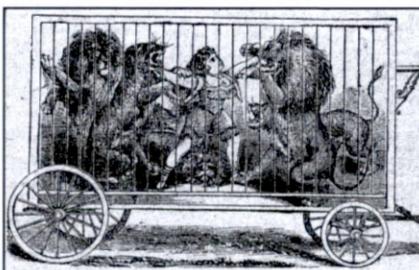
December 27, 1913

In my day in the ticket wagon with the Adam Forepaugh Show the much talked of "over money" which by many was thought to be a big thing, was for the most part a delusion. While occasionally a few people would go away and forget their change, as a rule they thought of it later and came back and it was always there for them.

In eighty-two we were showing on the corner of State and 22nd Street in Chicago to an enormous business and as the show grounds were ten and twelve feet lower than the street, the start that people would get down the incline coming to the ticket wagon made it a hard place to sell tickets. The people coming into the ticket wagon would hardly stop running till they got mixed up in the big crowd or went against the wagon.

One evening there were four Board of Trade men who made up their minds to go to the circus and go in the old-fashioned way, get into the crowd and buy their tickets the same as people did in the country. So one man was to buy the tickets to the big show, another to buy the refreshments and still another the concert tickets, sideshow and so on. The man who was nominated to buy the tickets for the big show found before they

came to the ticket wagon that he had only a few cents in silver, a \$20 bill and a \$2 bill. So he put the \$2 bill in his right hand vest pocket and the \$20 over in the left so that he would be sure and get a hold of the right bill. But that was where he made a mistake. He reversed them unbeknown to himself and when he handed me what he supposed was the \$2 bill for four tickets, it was the \$20 bill. I handed him the four tickets



and grabbed for \$18 to hand him, but he was gone. One of his friends said, "That ticket man wanted to give you some change," and he laughingly remarked, "I wish he had, for I only gave him a \$2 bill."

He never knew it till the next morning at home when he came to get his \$20 in his left hand vest pocket and he found that he only had the \$2 bill left. About 10 o'clock that morning his coachman drove him down to the show grounds and before his carriage had stopped on the street, I knew he was the man. He came down to the ticket wagon and asked me if I was the gentleman that sold tickets the night before. When I told him I was, he said, "I don't expect you remember a man that handed you a \$20 bill for four tickets and went away without his change."

I said, "I don't remember any such transaction."

"Well," he said, "I wouldn't think you would. There was an awful crowd of crazy acting people here and of course you wouldn't know."

I then smiled and told him I knew he was the man before his carriage had come to a standstill on State Street. I handed him \$18 which I know belonged to him, and for the rest of our stay in Chicago this man was after me every two or three days to entertain me in some way. He was a wealthy man and a good money spender and so far as the \$18 was concerned, if I had the time to have

been entertained by him while in Chicago, he would have spent several times that much money on me.

He said, "I just thought that Adam Forepaugh would get that money and he had more money than I did and I would just go down and inquire about it."

In most cases where money was forgotten, the balance usually found its way back to the wagon and, as a rule, before they had a chance to ask for it, I handed them their exact change. Many of them would want to explain how they came to leave it, but I had their exact change and as the ticket wagon was one of the busy places around the show I had but little time to visit with them or listen to their explanations.

But for the most part many of them thought it was a useless trip to come out to the wagon and ask for money that they had left two or three hours before. But it was seldom that I forgot a face and if a man or woman left their change at the wagon, I would almost invariably tell them if they came near the wagon what their mission was and how much change belonged to them. While occasionally there would be twenty-five or fifty cents left that never was called for, as a rule, the much talked of "over money" amounted to but little.

We opened in St. Louis that same year for a week and on Monday night there were five newspapermen in what was known as Mr. Forepaugh's end of the ticket wagon looking through a screen to watch me work. In less than ten minutes, I got two \$20 gold pieces for \$1 apiece. In all the years in the business I never got but three of these yellow coins for \$1. These men saw it come in and when I got through selling they said to me, "If you will take us down to Tony Faust's and buy us a nice dinner after the show, we'll say nothing."

I said to them, "Nothing doing, for chances are nineteen out of twenty that those men will be back either this evening or tomorrow after their change, and if they do, it will be here for them. But I will do this. You come down here Saturday evening and if this change has not been called for, we will go down to Tony Faust's and you can bring some friends with you and we'll have a spread worth looking at."

Some of these men visited the ticket wagon every afternoon and evening and sometimes the crowd would be so great they could not get near the wagon, but they would stick up their hand and holler over the heads of the crowd, "Is there anything doing yet?" They were all on the lookout for the banquet Saturday night.

The change for the two twenties was never called for and on Saturday night my friend C. A. Davies, the newspaperman at that time with the show, got the newspaper reporters together and some of their friends and Tony Faust, who at that time was a famous caterer in St. Louis, did himself proud on the spread he gave us that evening. When it was all over it not only took my change from the two twenties, but I had to add a substantial sum to that. That seemed to make the old adage hold true, "Come easy, go easy."

In those days I got the benefit of all lost tickets as I only had to settle for what were taken in and counted back to me from the front door. Many people would buy their tickets in the afternoon for the evening and for some reason or other, they would never show up, possibly a heavy storm or something of that kind, so that the lost tickets that never showed up would be several hundred during the season. In case of a big crowd at the front door there would occasionally one get by without being counted, but so far as a general overcharge in the ticket wagon in those days it amounted to very little.

We were showing in Bangor, Me., and at the afternoon show when the crowd around the ticket wagon was a big one, I noticed a couple of young men standing off to one side and watching the ticket wagon and talking to themselves. Finally one of them came into the crowd, left a \$3 gold piece upon the board and asked me for tickets and \$2. He threw up his hands and said, "I want \$2 more. I gave you a \$5 gold piece." I handed him his two tickets and \$2 change.

I said, "You never mind, young man, you've got all the change that you will ever get out of this wagon and so run along now and watch the show."

He went back and talked with his partner a minute and then came back and said, "I find I've made a mistake and handed you my \$3 gold piece which was a keepsake."

"Well," I said, "young man, \$3 gold pieces are so scarce that I kind of like



the looks of them myself and I shall be obliged to keep it."

He and his partner had talked it over for some minutes and they thought probably they would put it over me for a \$5 gold piece, but when they found they couldn't, they wanted it back.

But even at that time the \$3 gold pieces were very scarce and many people wanted them for keepsakes. While the kind that were anxious to get the best of the ticket wagon were not very plenty, there would be one of these smart ones show up occasionally.

A tall, slender young man came into the crowd once and waved a \$100 bill over the heads of the people and yelled at the top of his voice for

two tickets. I paid no attention to him, but he finally got up and threw it down on the board and said, "I want two tickets and change for this bill."

I said to him, "I don't want your bill. There's no excuse for your being in this crowd with a \$100 bill, trying to make a show of it and I think your friends, if you have any, have all seen it. Now just quietly tuck that into your pocket and hand me a silver dollar for your two tickets."

He said, "You will take this \$100 and give me the change or I shall report you to Mr. Forepaugh. I have known him for some years and you can't get smart with me."

I said to him, "You never knew his son, did you?"

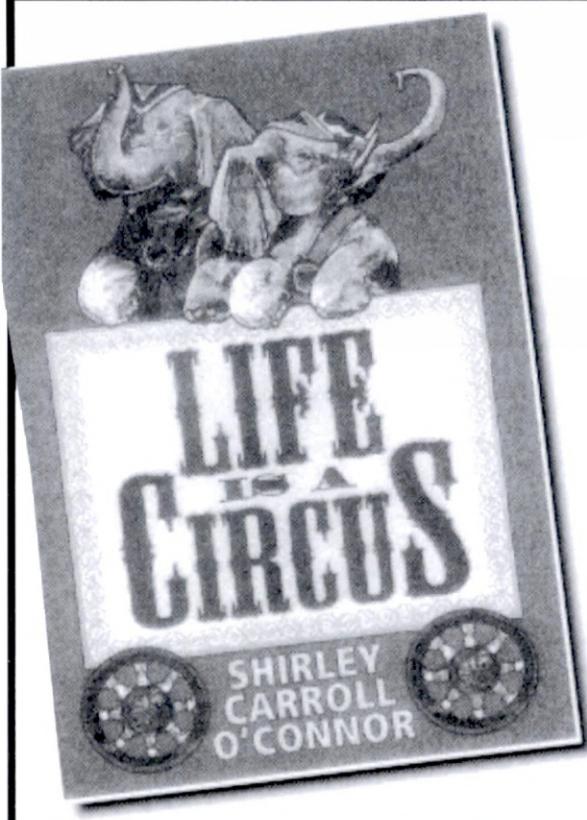
He said, "No sir, I did not, but I knew the old gentleman very well."

"Well," I said, "I'm the son and father has but little or nothing to do with the running of the show for the last few years. You are talking to the boss now and I don't see as there is any chance for you to get any satisfaction that you can't get here."

He quietly went down in his pocket, got me a silver dollar and he and his friend walked off toward the main entrance and two or three times looked back over his shoulder to take a last look at Adam Forepaugh's son.

CIRCUS HISTORICAL SOCIETY 2000 CONVENTION

Make plans to attend this year's convention. Send in your registration in soon. You will not want to miss this exciting and informative meeting. A number of outstanding speakers are scheduled and you will visit the Carson & Barnes Circus. Don't miss it.



In this warm, informative, exciting and hilarious memoir,

LIFE IS A CIRCUS

Shirley Carroll O'Connor, the real-life first woman Tub Thumper, and the model for the Rhoda Fleming role in the movie *'The Big Circus'*, takes you on her early press agent adventures with the Clyde Beatty, Cole Bros. and Ringling Bros. circuses.

When a blind date in 1945 resulted in marriage to a circus ringmaster, Norman Carroll, she had no idea that she would be recounting stories of losing eight elephants on Hollywood Blvd., sharing a car with an uncaged leopard on her honeymoon and counting as good friends circus and sideshow performers.

After 25 years with circuses, and the death of her husband, her career took another direction when the publicity and advertising agency she founded handled a host of Broadway musicals and the Universal Studios Tour and Amphitheatre.

"Life Is A Circus" is available at:

Amazon.com

Barnes & Noble.com

Borders.com

Xlibris.com

or by calling (888) 795-4274

and by request at Bookstores



A ROYAL COUPLING

THE HISTORIC MARRIAGE OF BARNUM AND BAILEY



HOT OFF THE PRESS!

A Royal Coupling

The Historic Marriage of Barnum and Bailey

by William L. Slout

A new look at the years leading up to the momentous consolidation of two great circuses by the author of *Theatre in a Tent, Clowns and Cannons, Olympians of the Sawdust Circle*, and co-author of *Grand Entrée*. With major emphasis on three circuses—the Barnum show, Howes Great London, and Cooper & Bailey—Slout reveals their progress throughout the 1870s, including some little-known events.

The book contains over 250 pages, with introduction, many illustrations, and index. For paperback, \$20 postpaid, priority mailed. For hardbound (limited number available), add \$10. Send to the author at 2995 Ladera Road, San Bernardino, CA 92405. Phone: 909 882 8938. Fax: 909 886 8059. Email address: wslout@aol.com.

A few copies of Charles H. Day's *Ink from a Circus Press Agent* are still available. Same terms as above.

RINGLING BROS

WORLD'S GREATEST SHOWS



TWO COMPLETE CIRCUS PERFORMANCES DAILY AT 2 & 8 P.M.
DOORS OPEN AT 1 & 7 P.M. ONE SINGLE ADMISSION TICKET

ADMITS TO EVERYTHING
(INCLUDING THE SPECTACLE)
CHILDREN UNDER 12 YEARS — HALF PRICE

AT 10 A.M. PRECEDING THE FIRST PERFORMANCE
THE LONGEST COSTLIEST AND MOST MAGNIFICENT

FREE STREET PARADE
(SEE PAGE THREE OF THIS PUBLICATION)

EVER SEEN IN THIS OR IN ANY OTHER COUNTRY